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ABSTRACT

This unit of study for high-ability language arts students in grades 2-3 uses an inquiry-based approach to investigate literature in an interdisciplinary curriculum. The guiding theme of the unit is the recognition of change as a concept that affects people and their relationships as well as the world around them. The unit provides the vehicle for student participation in activities that elicit examination of physical and behavioral changes in individuals and in relationships. An open-ended approach to the discussion process emphasizes the search for meaning in literature. Vocabulary and grammar development supports the readings as well. Students consider the role of memory in their lives, through writing about memories and through research on the role of technology in preserving memories. The unit is designed to improve students' critical reasoning related to comprehension of the main idea of a selection, understanding of the concept of change, and supporting an answer with valid reasons. This guide presents goals and outcomes, a list of student readings, an assessment model, a paper analyzing the concept of change, teaching models, 21 lesson plans, assessment forms, a list of almost 100 works taught in the unit and resource materials used in its development, an annotated bibliography of 28 items on the concept of change, and a list of 41 computer software resources. (JDD)

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Journeys and Destinations: The Challenge of Change

A Language Arts Unit for Grades 2-3

by
Carol Cawley
Dana T. Johnson
Joyce Van Tassel-Baska
Linda Neal Boyce
Katie Hammett Hall

Published by
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and
The Center for Gifted Education
School of Education
College of William & Mary
January, 1995

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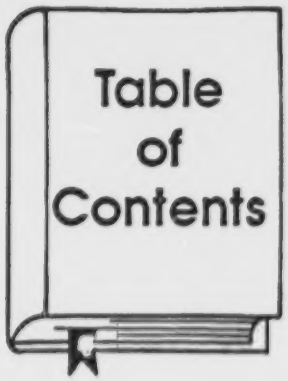

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I. Introduction to the Unit

This unit uses an inquiry-based approach to investigate literature in an interdisciplinary curriculum. The guiding theme of the unit is the recognition of change as a concept that affects people and their relationships as well as the world around them. An open-ended approach to the discussion process emphasizes the search for meaning in literature. Vocabulary and grammar development supports the readings as well. Throughout the unit, students consider the role of memory in their lives through writing about memories and through researching the role of technology in preserving memories.

Literature selections that were used in this unit include:

The Green Book by Jill Paton Walsh
"Shells" by Cynthia Rylant
"The Ugly Duckling" by Hans Christian Andersen
Bringing the Rain to Kapiti Plain by Verna Aardema
Sachiko Means Happiness by K. Sakai
"The Green Man" Gail E. Haley

A comparison of preassessments and postassessments shows improvement of students in the development of critical reasoning related to comprehension of the main idea of a selection, in understanding the concept of change, and in supporting an answer with valid reasons.

Rationale and Purpose

Changes occur not only in the world around us, but also within ourselves and our interrelationships. The activities of the unit focus the theme through the lens of change in self and in other people. The unit provides the vehicle for student participation in activities that elicit examination of physical and behavioral changes in individuals and in relationships. Through the topics that are addressed, the activities provided, and the learning environment that is established, experiences in reading, writing, oral communication, and language study are provided that respond to the needs of high ability learners. In a language arts curriculum, it is imperative that high ability students be exposed to exemplary works of literature that challenge their critical reasoning and nurture the student's search for meaning in an ongoing quest to understand oneself and those within one's world. This unit provides such a quest.

Differentiation for High Ability Learners

The unit represents advanced work at increased levels of complexity, essential curriculum elements for high ability learners. Specific adaptations made throughout the unit to accommodate these learners include:

1. Literature selections have been selected using specific criteria for high ability learners. A detailed description of the criteria is given in below. In addition, the inclusion of multicultural literature added another dimension of complexity.

2. The inquiry model of discussion moved students from initial reactions to analysis and interpretation of a reading or speech. It invited students to consider multiple perspectives.

3. Vocabulary study in the units extended well beyond definitions. It modeled the study of challenging words including investigation of etymology, antonyms, synonyms, and related words.

4. Consideration of important issues is treated at several levels of sophistication. Individual points of view were supported and argued through techniques of persuasion. Students were also required to consider and address other points of view.

5. Grammar was treated as a system of thought rather than a set of rules.

6. Interdisciplinary connections were made in the units not only by integrating the language arts with the "sister" arts of music and visual arts but also by addressing changes in social, cultural, economic, and political aspects of various societies.

Criteria for the Selection of Literature

Two sets of criteria guided the selection of literature in this unit. The first set of criteria insures challenge for high ability learners. The second set of criteria provides guidelines for selecting authentic multicultural literature.

Literature to Challenge High Ability Learners:

1. The language used in books for the gifted should be rich, varied, precise, complex, and exciting, for language is the instrument for the reception and expression of thought.

2. Books should be chosen with an eye to their open-endedness, their capacity to inspire contemplative behavior, such as through techniques of judging time sequences, shifting narrators, and unusual speech patterns of characters.

3. Books for the gifted should be complex enough to allow interpretative and evaluative behaviors to be elicited from readers.

4. Books for the gifted should help them build problem-solving skills and develop methods of productive thinking.

5. Books should provide characters as role models for emulation.

6. Books should be broad-based in form, from picture books to folktale and myths to nonfiction to biography to poetry to fiction.

Source:
Baskin, B. & Harris, K. (1980). *Books for the gifted child.* New York: Bowker.

Multicultural Literature:

1. General accuracy--Works should adhere to high standards of scholarship and authentic portrayal of thoughts and emotions.

2. Stereotypes--Stereotyping occurs when an author assigns general characteristics to a group rather than explores its members' diversity and individuality.

3. Language--Language issues include appropriateness to age group, up-to-date terminology, avoidance of loaded words, and authentic use of dialect.

4. Author's perspective --Perspective includes the author's mind-set, point of view, experience, and values.

5. Currency of facts and interpretation--Copyright date alone does not assure recent information.

6. Concept of audience--Some books appeal to general audiences while others consider issues about heritage and cultural values that have special appeal to members of a specific group. The challenge is for authors to develop the reader's empathy.

7. Integration of cultural information--Cultural information must be presented in a manner consistent with the flow of the story.

8. Balance and multidimensionality--Books range from presenting an "objective" perspective which may contain subtle biases to those stating a particular viewpoint. Readers should have opportunities to see the multidimensionality of characters and cultures.

9. Illustrations--Issues that relate to text apply to illustrations, for instance: illustrations must be accurate and up-to-date and without stereotypes.

Source:

Miller-Lachmann, L. (1992). *Our family our friends our world: An annotated guide to significant multicultural books for children and teenagers*. New Providence, NJ: Bowker.

Goals and Outcomes

Content Goals and Outcomes:

GOAL #1: To develop analytical and interpretive skills in literature.

Students will be able to:

A. Describe what a selected literary passage means.

B. Cite similarities and differences in meaning among selected works of literature.

C. Make inferences based on information in given passages.

D. Create a title for a reading selection and provide a rationale for the creation to justify it.

Applications for the unit:

1. A preassessment and a postassessment using literary analysis and interpretation were embedded in each unit.

2. Literature webs and other graphic organizers were used in each unit to promote literature understanding and response.

3. Response journals were used to link literature to writing in the immediacy of the classroom discussion.

4. Specific study of vocabulary and language was embedded in key selections of literature to enhance literary understanding.

5. Each selected literary piece was used in a shared inquiry model of discussion that focused students' constructing meaning based on their reading.

Content Goals and Outcomes:

GOAL #2: To develop persuasive writing skills.

Students will be able to:

A. Develop a written persuasive essay (thesis statement, supporting reasons, and conclusion), given a topic.

B. Complete various pieces of writing using a three-phase revision process based on peer review, teacher feedback, and self-evaluation.

Applications for the unit:

1. A preassessment and a postassessment using a persuasive writing model were embedded in each unit.

2. Students wrote expository paragraphs and essays using the persuasive writing model throughout each unit.

3. Students engaged in the writing process in each unit.

4. Students developed at least one issue of significance in written form (e.g.,research paper or essay) in each unit.

5. Students used concept maps to organize their thinking prior to writing.

6. Assessment of written work included peer, self, and teacher evaluation for each unit.

Content Goals and Outcomes:

GOAL #3: To develop linguistic competency.

Students will be able to:

A. Analyze the form and function of words in a given context.

B. Develop vocabulary power commensurate with reading.

C. Apply standard English usage in written and oral contexts.

D. Evaluate effective use of words, sentences, and paragraphs in context.

Applications for the unit:

1. Vocabulary webs were used to study the etymology, meaning, and relationships of words in literature. The webs promoted increased word power and facilitated vocabulary analysis.

2. Revision and editing of written work gave students opportunities to demonstrate and refine effective use of language.

3. Self-assessment and peer-assessment instruments provided opportunities to evaluate the use of language and vocabulary.

Content Goals and Outcomes:

GOAL #4: To develop listening/oral communication skills.

Students will be able to:

A. Discriminate between informative and persuasive messages.

B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.

C. Develop skills of argument formulation.

D. Organize oral presentations, using elements of reasoning as the basis.

Applications for the unit:

1. The inquiry-based discussion model promoted active listening and expression of ideas.

2. Issues of significance provided a context for argument formulation.

3. Opportunities for oral presentations woven into the units included some or all of the following: group and individual reports, debates, interviews, reporting on research, and panel discussions.

4. Critical listening experiences were provided through guest speaker presentations, video viewing, and/or peer presentations.

5. Self-assessment and peer-assessment instruments provided opportunities to evaluate oral communication and elements of persuasion.

Process Goal and Outcomes:

GOAL #5: To develop reasoning skills in the language arts.

Students will be able to:

A. State a purpose for all modes of communication, their own as well as others.

B. Define a problem, given ill-structured, complex, or technical information.

C. Formulate multiple perspectives (at least two) on a given issue.

D. State assumptions behind a line of reasoning in oral or written form.

E. Apply linguistic and literary concepts appropriately.

F. Provide evidence and data to support a claim, issue, or thesis statement.

G. Make inferences, based on evidence.

H. Draw implications for policy development or enactment based on the available data.

Applications for the unit:

1. A reasoning wheel was developed as a teaching tool for teachers to select questions that engage students in reasoning.

2. The research model incorporates all of the reasoning elements.

3. The persuasive writing model and related assignments address major reasoning elements: purpose, point of view, evidence, conclusions, and implications.

4. Questions based on the reasoning model were developed for each literary discussion.

5. A postassessment using the reasoning model was embedded in each unit.

Concept Goal and Outcomes:

GOAL #6: To understand the concept of change in the language arts.

Students will be able to:

A. Understand that change is pervasive.

B. Illustrate the variability of change based on time.

C. Categorize types of change, given several examples.

D. Interpret change as progressive or regressive in selected works.

E. Demonstrate the change process at work in a piece of literature.

F. Analyze social and individual change in a given piece of literature.

Applications for the unit:

1. A postassessment using the change model was embedded in each unit.

2. The generalizations about change were used as one basis for literature discussion.

3. Selected writing assignments addressed the concept.

4. Culminating unit experiences traced the concept of change across time periods, cultures, and pieces of literature.

5. Vocabulary webs encouraged students to examine how words have changed over time.

6. Emphasis on the writing process, oral communication, and research illustrate the concept of change as a process of individual learning.

7. Metacognition was emphasized as a change strategy for learning.

Student Readings

Novels/Books

The Green Book	Jill Paton Walsh
Bringing the Rain to Kapiti Plain	Verna Aardema
Sachiko Means Happiness	K. Sakai
Iroquois Stories (audio tapes)	J. Bruchac
Free Fall	David Weisner

Short Stories

"The Ugly Duckling"	H. C. Anderson
"Shells"	Cynthia Rylant
"The Green Man"	G. E. Hailey

Poems

"poem for rodney"	Nikki Giovanni
"The Poem"	Langston Hughes
"Perfection"	

Homework

Rain Player	D. Wisniewski
Hailstones and Halibut Bones	M. O'Neill

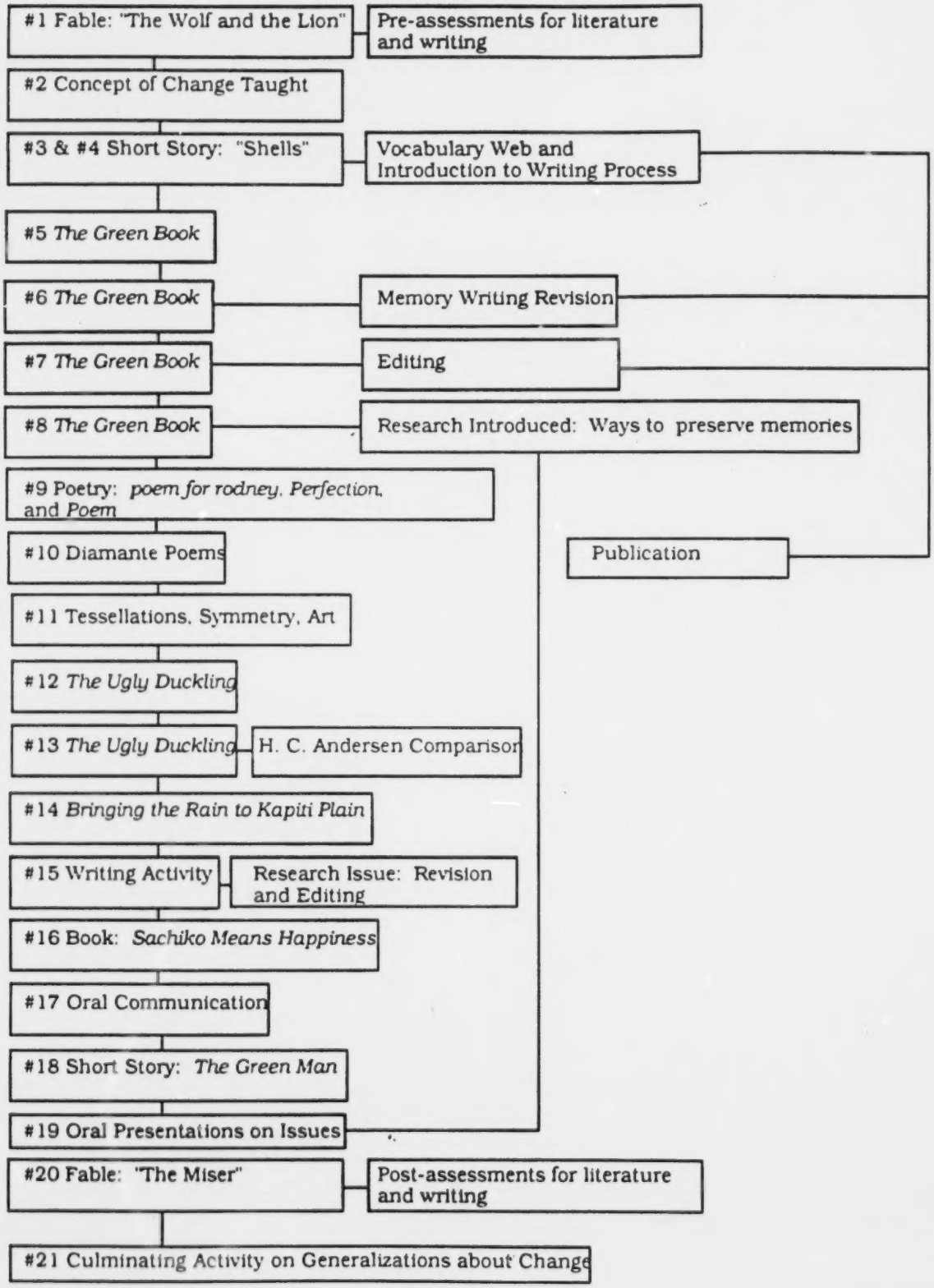
Extensions

All I See	Cynthia Rylant
An Angel for Solomon Singer	Cynthia Rylant
Appalachia: The Voices of Sleeping Birds	Cynthia Rylant
Miss Maggie	Cynthia Rylant

The Relatives Came	B. Cooney
Miss Rumphius	B. Cooney
The Bat-Poet	R. Jarrell
The Big Orange Splot	D. M. Pinkwater
A Time to Fly Free	S. Tolan
Hans Andersen: His Classic Fairy Tales	Trans. Erik Haugaard
The Nightingale	Various Translators
Seven Tales by H. C. Anderson	Trans. Eva Le Gallienne
The Wild Swans	Retold Amy Ehrilich
Bimwili and the Zimwi	Verna Aardema
Oh, Kojo! How Could You!	Verna Aardema
What's So Funny, Ketu? A Nuer Tale	Verna Aardema
Who's in Rabbit's House?	Verna Aardema
Why Mosquitoes Buzz in People's Ears	Verna Aardema
Grandpa's Face	E. Greenfield
Nathaniel Talking	E. Greenfield
Cherries and Cherry Pits	V. B. Williams
The Happy Funeral	E. Bunting
First Snow	H. Coutant
How My Parents Learned to Eat	I. R. Friedman
I Hate English!	E. Levine
In the Year of the Boar and Jackie Robinson	B. B. Lord
The Adventures of Robin Hood	H. Pyle
Birdsong	G. E. Haley

Go Away, Stay Away	G. E. Haley
Jack and the Bean Tree	G. E. Haley
Jack and the Fire Dragon	G. E. Haley

Organizational Flow of Lessons in the Unit


#1 Fable: "The Wolf and the Lion"
Pre-assessments for literature and writing
#2 Concept of Change Taught
#3 & #4 Short Story: "Shells"
Vocabulary Web and Introduction to Writing Process
#5 The Green Book
#6 The Green Book
Memory Writing Revision
#7 The Green Book
Editing
#8 The Green Book
Research Introduced: Ways to preserve memories
#9 Poetry: poem for rodney, Perfection, and Poem
#10 Diamante Poems
Publication
#11 Tessellations, Symmetry, Art
#12 The Ugly Duckling
#13 The Ugly Duckling
H. C. Andersen Comparison
#14 Bringing the Rain to Kapiti Plain
#15 Writing Activity
Research Issue: Revision and Editing
#16 Book: Sachiko Means Happiness
#17 Oral Communication
#18 Short Story: The Green Man
#19 Oral Presentations on Issues
#20 Fable: "The Miser"
Post-assessments for literature and writing
#21 Culminating Activity on Generalizations about Change

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Assessment Model

Assessment in this unit is ongoing and composed of multiple options. Pre- and post-tests assess student growth in the four major strands of the language arts. These serve multiple purposes. Performance on the pre-assessments establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

Daily discussions, Response Journal entries, and writing portfolio samples are evaluated by both the teacher and the student through informal and formal approaches. In some cases, peer editing is also employed as part of the writing assessment process. These activity-based assessment strategies are authentic measures that will ensure student learning in a relevant way.

Some of the assessment strategies used in the unit are detailed below.

A. **Response Journal**: Each student uses a spiral notebook as a Response Journal. As part of a reaction to each literature selection, the student writes a response to a question that is posed about that piece of literature. The teacher reads the journal, and writes comments back to the student.

B. **Writing Portfolio**: Each student maintains a manila folder as a writing portfolio; in it, he/she chronologically arranges formal writing assignments. At the conclusion of each writing assignment, students will be asked to prepare writing self-assessments in which they reflect upon themselves as writers.

C. **Student-Teacher Conferences**: Opportunities should be provided for each student to meet periodically with the teacher to discuss current work and plans for further development. To prepare for the conference, the student will complete a self-assessment form (see Section V).

D. The following **Assessment Protocols** are included in Section V of this unit: Group Discussion Assessment, Writing Self Assessment, Peer Assessment of Writing, Teacher Assessment for Writing, Persuasive Speech Evaluation (teacher/peer), Teacher Reasoning Assessment, Concept of Change Assessment, and Research Product Assessment.

Even though assessment is not always specified for lesson activities, it is assumed that the teacher of the unit will consult Section V for the appropriate instruments to be used in assessing on-going activities and products. Pre- and post assessment instruments appear in the relevant lessons of the unit in which they are to be administered and then used for instructional purposes.

Special Features of the Unit

Metacognition

Graphic organizers are used in this unit to assist the organization of thinking. The Literature Web and the Vocabulary Web provide models for students. They are encouraged to use the webbing technique or other graphic organizers to organize their thoughts for writing, research, or other complex activities. The use of writing process and research process also engages the learner in metacognitive acts (See Section III for further explanation).

Multiculturalism

The selections for this unit have been made in an effort to expose students to literature from various cultures, thereby enriching their learning experience through a more global perspective. The unit includes an African folktale, a Japanese-American story, Iroquois stories, and African-American poetry.

Interdisciplinary Applications

Opportunities for expression in the graphic arts, social studies investigations, and mathematical problem solving are woven into the unit.

Instructional Techniques

Key to the design of the unit is the concept of shared inquiry. Students are guided by probing questions to examine what they read. The aim is not to provide a wealth of information for students to absorb, but to nurture an individual quest for knowledge through an inquiry approach.

The model used throughout the unit to promote thinking is the eight elements of reasoning advocated by Paul (1992). See Section III for the model and a description of the individual elements.

Independent Learning Opportunities

Concurrent with the lessons that are outlined in this unit, students engage in independent work that is continuous in nature. Several strands of activities are described below.

A. **Reading**: After literature selections are discussed in unit lessons, students will be encouraged to read additional selections by the same author. Related works by other authors will be suggested in lesson extensions.

B. **Research**: Once students select an issue of significance, they conduct some of their research work outside of class time or during time designated for independent work in classroom Learning Centers.

C. **Vocabulary**: Students will be expected to keep a section in their notebooks for the recording of new vocabulary words encountered in independent reading. (See Lesson 1 for format.)

Other lesson-specific extensions will be found in individual lessons.

Research Process

Students will identify issues of significance that are related to the literature read in this unit. They will explore these issues through developing arguments, evaluating different perspectives, and presenting the research in both written and oral forms.

Students will engage in Learning Center activities during each week's sessions. The Centers are designed to integrate the language arts areas of the unit. These include:

- Writing/Computer Center
- Listening Center
- Reading Center
- Language Study Center
- Research Center
- Art/Writing Center

Technology

Technology resources that are used in this unit include:

- Δ A Word Processing Program
- Δ Kid Pix, An Illustration Program
- Δ A Listening Station (Tape Player And Headphones)
- Δ An audio center where students tape a descriptive paragraph that they have written
- Δ A Grolier Electronic Encyclopedia

A description of these and other technology resources is included in the bibliography section at the end of this unit.

Other Resources

Bibliographies in Section VII of the unit list various resources and references for teacher support.

Beyond the Card Catalog:
Teachers and Students Collaborating with Librarians

Because literature and information play key roles in the search for meaning, this unit depends on rich and extensive library resources. Working with librarians is essential for both teachers and students throughout the unit. Teachers and school librarians should work together in the planning stages of the unit to tailor the literature and research demands to the interests and abilities of the students. Because many of the resources suggested in this unit exceed the scope of school libraries, public and academic librarians should also be involved in planning and implementation. Librarians can suggest resources, obtain materials on interlibrary loan, and work with students on research projects.

Students should be encouraged to become acquainted with the librarians in their community for several reasons. First, libraries are complex systems of organizing information. The systems vary from one library to another and technological access to the systems is constantly changing. Librarians serve as expert guides to the information maze, and they are eager to assist library users. Secondly, the most important skill in using the library is knowing how to ask questions. Students should learn that working with a librarian is not a one time inquiry or plea for assistance, but an interactive communication and discovery process. As the student asks a question and the librarian makes suggestions, the student will gain a better understanding of the topic and find new questions and ideas to explore. To fully exploit library resources, these new questions and ideas should then be discussed with the librarian. Learning to use the services of librarians and other information professionals is an important tool for lifelong learning.

Model of Implementation

Schedule for Lessons

For purposes of this unit, a lesson is defined as one two-hour session. It is preferable that the unit be taught across a two-hour block that encompasses both reading and language arts time allocations. A minimum of forty instructional hours should be allocated for teaching this unit. Teachers are encouraged to alter this schedule if more time is available and based on student interest. Ideally, this curriculum should be taught in a setting where the class would meet on a daily basis.

Grouping Context of Pilot

This unit was piloted with 20 high ability third grade students in a three-hour once-a-week pullout gifted class setting. The school district in which it was taught is urban and consists of 50% African American and 50% Caucasian with approximately 40% of the population on free or reduced lunch. Multiple activities were scheduled for each three-hour block. The availability of Learning Centers was helpful in providing flexibility for independent work and for variation in the schedule of activities. The last hour of each three-hour lesson was used for Center activities.

Use of Centers

The Centers were focused around major content and process strands of the unit, as a supplement to the core unit activities. They are described below:

* Writing/Computer Center:
-- students used the word processor to type a piece of writing that was completed earlier.
-- students created a story using a story starter that was provided in the Center.
-- students wrote poetry.
-- the Kid Pix Program was used to illustrate poetry.

* Listening Center:
Using headphones and a tape player, students chose to listen to one of four different audio-taped Iroquois stories by Joseph Bruchac. Then they wrote a paragraph about what they liked best about the story and drew a picture of it.

* Reading Center
Short stories and picture books were available on a shelf in the Reading Center. After reading each one, students wrote a paragraph about what elements of change took place in the story, how the characters changed (or did not), or how the story helps the reader understand change better.

* Language Study Center

A dictionary and a thesaurus were available for students to use along with teacher-made task card activities. An example of a language study task card is:

The words "hear" and "here" sound the same but are spelled differently. These word pairs are called homophones. Make a list of 20 different pairs of homophones. Can you think of a triple of homophones? A quadruple of homophones? Complete a vocabulary web for the word "homophone".

* Research Center

The Electronic Encyclopedia, a regular encyclopedia, and non-fiction books were available for use in finding information about the issue that the students were investigating.

* The Art/ Writing Center

The student selected one of the art cards provided in the Center. These include artwork of various cultures, pictures of classic and modern architecture, and the tesselations of M. C. Escher. After brainstorming ideas that were inspired by the pictures, the student wrote a story draft. Peer revision and editing followed.

Notes from the Teacher

The following comments were excerpted from teacher logs collected during and after implementation.

* *One of the great challenges was to provide a change of pace in the three-hour block. The use of the Center activities was helpful in accomplishing this.*

* *The generalizations about change that are presented in Lesson 2 are difficult for third graders at first but strengthen as the unit progresses.*

* *The Read Around activity is highly successful once students understand and try it.*

* *The research component is very important to tie situations in real life to research.*

* *Students really enjoyed Response Journal writing. They enjoyed getting comments back from the teacher.*

* Sachiko Means Happiness *was a little difficult for students. They need a lot of guidance through the images and concepts.*

* *It is very helpful if you have an assistant for Center time. This enables more interaction with students at the various Centers. Parent volunteers are good sources of help for these activities.*

* *The students responded very positively to* Bringing the Rain to Kapiti Plain. *Be sure to read it aloud so students hear the rhythm of the story.*

II. The Concept of Change

This unit is organized around the concept of change and how it functions in literature, writing, speech, and language. As a theme in literature it is viewed at the level of character growth and development over time and at the level of social and cultural change apparent in literary contexts.

Teachers are encouraged to read the following paper as a prelude to teaching the concept of change. The paper provides a broad-based background in understanding the concept and additional readings for further understanding.

The Concept of Change: Interdisciplinary Inquiry and Meaning

by
Linda Neal Boyce

What is Change?

Because change is a complex concept that inspires fear as well as hope, the idea of change has engaged thinkers throughout the ages and across disciplines. Change is therefore best studied as an interdisciplinary concept for several reasons. First, an understanding of change in one discipline informs the study of change in another discipline and results in important connections. Secondly, an interdisciplinary study of change provides insights into the structure of each discipline. Equally important, the increasing rate of global change resulting in social, political, and environmental upheaval, an information explosion, and a technological revolution creates an urgent need to understand the dynamics of change.

To provide a basis for understanding change as a concept, this paper explores change in several disciplines. While exploring the concepts, it identifies resources for teachers and for students that focus on change. Finally, the paper examines the way the concept of change was applied in the National Language Arts Project for High Ability Learners.

Religion and Philosophy

The *Encyclopedia of Philosophy* (Capek, 1967) and *Encyclopedia of Religion and Ethics* (Hyslop, 1910) provide overviews of change from the perspectives of religion and philosophy. Both sources agree that change is one of the most basic and pervasive features of our experience. Hyslop goes so far as to say that change is difficult to define and that it is easier to discuss the types of change. He identifies four types of change: (1) qualitative change, a change in the qualities or properties of a subject such as chemical reaction; (2) quantitative change which includes expansion, contraction, detrition, and accretion; (3) local change, or a change in the subject's position in space; and (4) formal change, a change of shape. He adds that all changes involve time which is an essential condition of change.

Historically, philosophers and theologians have not always acknowledged the existence of change (Capek, 1967 & Hyslop, 1910). Ideas of God, Being, and One that are based on eternal order and perfection of nature regard time and change as illusions of finite experience. Hyslop points out that acknowledging change is crucial to inquiry; that change represents the dynamic as the source of all investigations into causes. He states, "Curiosity regarding causal agency begins with the discovery of change and terminates in explanation" (p. 357). Capek's and Hyslop's essays offer an important backdrop to our understanding of the current controversies, the intense emotion, and the values that surround the concept of change.

Social Studies

In his outline of "Social Studies Within a Global Education," Kniep (1991/1989) identifies change as one of the conceptual themes for social studies and asserts, "The process of movement from one state of being to another is a universal aspect of the planet and is an inevitable part of life and living" (p. 121). He lists adaption, cause and effect, development, evolution, growth, revolution, and time as related concepts. Kniep's comprehensive scope and sequence for social studies includes: (1) essential elements (systems, human values, persistent issues and problems, and global history), (2) conceptual themes (interdependence, change, culture, scarcity, and conflict), (3) phenomenological themes (people, places, and events), and (4) persistent problem themes (peace and security, national/international development, environmental problems, and human rights). Change is both a concept to understand and an agent to consider in all social studies ideas and themes.

In discussing social change, Daniel Chirot (1985) views social change as pervasive. He states that most societies, however, delude themselves into believing that stability prevails and that unchanging norms can be a reality.

Chirot identifies demographic change, technological change, and political change as the most important causes of general social change. In his discussion of how and why critical changes have occurred, Chirot considers three transformations in social structure among the most important:

- the technological revolution produced by the adoption of sedentary agriculture
- the organizational revolution that accompanied the rise of states
- the current "modernization" that encompasses major changes in thought, technology, and politics (p.761).

He points out that studying current major changes such as the increasing power of the state and the proletarianization of labor helps us understand smaller changes such as those in family structure, local political organizations, types of protest, and work habits. Because change impacts on our lives in large and small ways, we must understand and confront it.

Vogt's (1968) analysis of cultural change echoes Chirot's discussion of social change: "It can now be demonstrated from our accumulated archeological and historical data that a culture is never static, but rather that one of its most fundamental properties is change" (p. 556). Vogt cites three factors that influence change in a given culture:

- Any change in the ecological niche as a result of natural environmental changes or the migration of a society as when the Anasazi Indians left Mesa Verde to find new homes and lost their cultural identity in the process
- Any contact between two societies with different cultural patterns as when Hispanic and Native American cultures converged in New Mexico

- Any evolutionary change occurring within a society such as when a food-gathering society domesticates its plants and animals or incorporates technology to effect lifestyle changes

In his discussion of cultural adaptation, Carneiro (1968) distinguishes between cultural adaptation (the adjustment of a society to its external and internal conditions) and cultural evolution (change by which a society grows complex and better integrated). Adaptation may include simplification and loss resulting from a deteriorating environment. Thus, adaptation may signal negative as well as positive changes for a cultural group.

History--the social sciences discipline that chronicles change--provides insight into specific changes from a range of perspectives. For instance, resources such as *The Timetables of History* (Grun, 1991) and the *Smithsonian Timelines of the Ancient World* (Scarre, 1993) record changes by significant annual events in the areas of history and politics; literature and theater; religion, philosophy, and learning; the visual arts; music; science and technology; and daily life. These tools allow readers to see at a glance the simultaneous events and significant people involved in changes occurring throughout the world or in a specific area.

Various scholars chronicle ideas about change on an interdisciplinary canvas. Boorstin (1983) focuses on man's need to know and the courage of those who challenged dogma at various times in history. He provides an indepth look at the causes of change, considering such questions as why the Chinese did not "discover" Europe and America and why the Egyptians and not the Greeks invented the calendar. Tamplin (1991) demonstrates the interrelationship of personal, cultural, and societal change with discussions and illustrations of literature, visual arts, architecture, music, and the performing arts. Petroski (1992), chronicles change and investigates its origins through technology. He argues that shortcomings are the driving force for change and sees inventors as critics who have a compelling urge to tinker with things and to improve them.

Science

Echoing the call for curriculum reform that centers on an indepth study of broad concepts, Rutherford and Ahlgren (1979) in *Science for All Americans* state:

> Some important themes pervade science, mathematics, and technology and appear over and over again, whether we are looking at an ancient civilization, the human body, or a comet. They are ideas that transcend disciplinary boundaries and prove fruitful in explanation, in theory, in observation, and in design.

Rutherford and Ahlgren proceed to recommend six themes: systems, models, constancy, patterns of change, evolution, and scale. Of the six themes, three of them--constancy, patterns of change, and evolution--focus on change or its

inverse. In discussing patterns of change, Rutherford and Ahlgren identify three general categories, all of which have applicability in other disciplines: (1) changes that are steady trends, (2) changes that occur in cycles, and (3) changes that are irregular.

Sher (1993) identifies and discusses four general patterns of change: (1) steady changes: those that occur at a characteristic rate; (2) cyclic changes: those changes that repeat in cycles; (3) random changes: those changes that occur irregularly, unpredictably, and in a way that is mathematically random; and (4) chaotic change: change that appears random and irregular on the surface, but is in fact or principle predictable. She considers the understanding of chaotic change as one of the most exciting developments in recent science.

As in the other disciplines, change in science can be studied as a concept and as a specific application or type of change. For example, our view of the earth over the last 40 years has changed from a static globe model to a dynamic plate tectonics model, affecting our understanding of earthquakes, volcanoes, and other seismic events (NASA, 1988; 1990).

Language--Creative and Changing

S. I. and Alan Hayakawa in *Language in Thought and Action* (1990) state categorically, "Language...makes progress possible" (p.7). They argue that reading and writing make it possible to pool experience and that "cultural and intellectual cooperation is, or should be, the great principle of human life" (p. 8). They then examine the relationships among language, thought, and behavior and how language changes thinking and behavior. For instance, they discuss how judgments stop thought therefore leading to unfounded and dangerous generalizations. They explore the changing meanings of words and point out "no word ever has exactly the same meaning twice" (p. 39). For the Hayakawas, dictionaries are not authoritative statements about words but rather historical records of the meanings of words. Finally, the Hayakawas discuss the paralyzing effects of fear of change and the anger that accompanies it. They propose that the debate around issues facing society should center on specific questions such as "What will be the results?" "Who would benefit, and by how much?" and "Who would be harmed, and to what degree?" rather than questions of "right" or "wrong." They contend that this way of thinking reflects a scientific attitude and harnesses language to accurately "map" social and individual problems, thereby enabling change.

While *Language in Thought and Action* is an eloquent manifesto about the possibilities of language, the anthology *Language Awareness* (Eschholz, Rosa, & Clark, 1982) provides a resource on specific topics. The essays cover the history of language; language in politics and propaganda; the language of advertising; media and language; jargon; names; prejudice and language; taboos and euphemisms; language play; and the responsible use of language. Each essay examines either changes in language or how language changes thinking and action. For example, in her outline of the devices of propaganda

that include name calling, generalities, "plain folks" appeal, stroking, personal attacks, guilt or glory by association, bandwagon appeals, faulty cause and effect, false analogy, and testimonials, Cross (1982) examines the manipulative power of language.

The powers of language range from strident manipulation to the quiet heightening of awareness. Response to language involves a change--a change of perspective, a new understanding, an insight in the search for meaning. Coles (1989) speaks of the power of literature to give direction to life and to awaken moral sensibilities. He states, "Novels and stories are renderings of life; they can not only keep us company, but admonish us, point us in new directions, or give us the courage to stay a given course" (p.159).

While Coles discusses the impact of literature on private lives, Downs (1978) discusses revolutionary books throughout history in his *Books That Changed the World*. Examining such books as *The Bible*, Machiavelli's *The Prince*, Beecher's *Uncle Tom's Cabin*, Darwin's *Origin of Species*, and Freud's *The Interpretation of Dreams* Downs attempts to discover and to analyze two categories of writings: works that were direct, immediate instruments in determining the course of events and works that molded minds over centuries. He concludes that, "Omitting the scientists in the group, for whom these comments are less pertinent, the books [which changed the world] printed since 1500 were written by nonconformists, radicals, fanatics, revolutionists, and agitators" (p. 25).

The reading process which enables readers to search for information and meaning is an active, recursive process that includes choosing a book, reading, discussing from the reader's point of view, listening to another's point of view, reflecting and responding, and re-reading or making a new choice (Bailey, Boyce, VanTassel-Baska, 1990). Effective reading includes revising an interpretation or changing ideas, a step which is mirrored in the writing process and in speaking and listening. Kennedy (1993) sees all of the language processes--reading, writing, speaking, listening, and thinking--as complex, interrelated activities; activities that result in a dynamic, changing discourse.

Censorship reflects the public's acknowledgement and fear of the power of language to change thinking, behavior, and society at large. The debate over censorship and freedom of expression has raged for centuries and ranges from the use of racist and sexist language in literature to the effects of violence on television. Plato, one may remember, argued against allowing children to listen to imaginative stories and banned the poets from his ideal society. The continuing controversy regarding the burning of the American flag is one of several censorship issues widely debated in our society that illustrates the linkage of symbols, language, and freedom of expression (Bradbury and Quinn, 1991).

Telecommunications in a Changing World

Telecommunications has dramatically changed our capacity to access information. Electronic mail, known as e-mail, is a telecommunications system that links computers around the world through telephone lines and satellites. It has created significant changes in scientific and business communities such as: increased flexibility for team members working in various locations across time zones, an end to isolation of researchers around the world, and the restructuring of organizations by eliminating corporate hierarchies (Perry, 1992a). Perry also cites the role of e-mail in the Russian coup of Boris Yeltsin and the use of faxes during the Tiananmen uprising. E-mail and fax machines provided sources of information that were difficult to control and allowed dissenters to communicate with one another and with the outside world (Perry, 1992b).

Video, television, cable, compact discs, and computers and the Internet are transforming not only access to information, but the content of information as well. In a recent *U. S. News and World Report* article John Leo (March 8, 1993) discusses the new standard of television news that blends information and entertainment. He contends that images, story line, and emotional impact are replacing a commitment to evidence, ethics, and truth. In another development, compact discs and computers are combining sound tracks, animation, photography, and print information that replace standard multi-volume encyclopedias and that enable users to combine information in new ways. The Grolier Multimedia Encyclopedia (1994) on CD-ROM for example, supplements its text with features such as animated multimedia maps that show the growth and development of American railroads, the women's suffrage movement, and other topics. This changing information technology, demands new standards for the evaluation of information and new consideration of how technology can limit or expand thinking.

The Concept of Change and Language Arts Unit Development

For the purposes of teaching the concept of change for the National Javits Language Arts Project for High Ability Learners, five generalizations about change were drawn from the literature of various disciplines. Table 1 illustrates those generalizations and their accompanying outcomes. Examples of how the generalizations were addressed in the units through language study, language processes, and literature follow Table I.

Table I

Generalizations and Outcomes About Change

Generalizations	Outcomes
1. Change is pervasive	Understand that change permeates our lives and our universe.
2. Change is linked to time	Illustrate the variability of change based on time
3. Change may be perceived as systematic or random	Categorize types of change, given several examples. Demonstrate the change process at work in a piece of literature.
4. Change may represent growth and development or regression and decay	Interpret change in selected works as progressive or regressive.
5. Change may occur according to natural order or be imposed by individuals or groups	Analyze social and individual change in a given piece of literature.

Language Study

Throughout the units, word study and vocabulary served as a primary source for studying change. Students constructed vocabulary webs that mapped words by: (1) the definition, (2) a sentence that used the word from the literature being studied, (3) an example of the word, (4) an analysis of the word that identified stems (roots, prefixes, and suffixes), word families, and word history. To build on the verbal talent of high ability learners, resources such as *Sumer is Icumen In: Our Ever-Changing Language* by Greenfeld (1978) and *Oxford Guide to Word Games* by Augarde (1984) were included in the units to encourage students to explore language changes and to play with the possibilities of inventing it themselves.

Each unit included a grammar packet developed by Michael Thompson and based on his work, *The Magic Lens: A Spiral Tour Through the Human Ideas of Grammar* (1991). Thompson's packets were designed to help students learn why some ideas are clear and others are confusing; to understand the power of grammar to reveal deep thinking and deep meaning. Implicit in this study was the idea that changing the grammar of a sentence or paragraph meant changing its meaning. Literature selections upon which the units were built and the students' own writing provided the context for studying grammar.

Language Processes

The processes of reading, writing, listening, and speaking were studied as change processes. Literature discussions were based on the premise that each person's interpretation and understanding of meaning would be different from

another person's interpretation. Through listening to one another, students were encouraged to seek new meaning and to examine how their interpretations changed during the discussion. In like manner, students studied the writing process as a way to explore ideas and to generate their own thinking and learning. The revision stage of writing emphasized seeking feedback and listening to responses from teachers and peers. Considering another's perspective often led to changes in the understanding of one's own work and to subsequent changes in the structure and clarity of the writing.

Oral communications in these units centered on persuasive speaking and critical listening. Students studied how to change their audience's opinion and actions through argument formulation and strategies of persuasion. As students listened to persuasive speeches, they analyzed the arguments and evaluated their effectiveness. Resources for the speaking and listening components included videotapes of master persuaders such as Franklin D. Roosevelt, Martin Luther King, Jr., and Adloph Hitler that provided students with opportunities to consider the role of persuasion in social and historical contexts. Other resources such as *The American Reader: Words That Moved a Nation* (Ravitch, 1990) documented the persuasive role of oral communications such as orations, Congressional hearings, and songs in the process of change.

Literature

Each of the units centered on literature selections with vocabulary and language study emerging from the selections. The development of the concept of change also emerged from the literature discussions and activities. Typically each literary piece was examined for evidence of character changes, both physical and psychological, as well as social, political, and economic changes. For instance in "The Power of Light" by I. B. Singer (1962) students discussed the issue of whether characters change themselves or are changed by events outside of their control.

In addition to the literature selections which were discussed with the total group, additional resources embedded in each unit illustrated the generalizations about change and addressed the social, cultural and environmental implications of change. For instance, *Commodore Perry in the Land of the Shogun* (Blumberg, 1985) documents the dramatic social and cultural changes created by Perry's visits to Japan in 1853 and 1854. Illustrated with reproductions of primary sources, the account presents misconceptions, hostilities, and humorous episodes encountered from multiple points of view. Change is palpable while reading the book. A very different book, *Letting Swift River Go* by Yolen (1992) tells of the drowning of a Swift River town for the building of the Quabbin Reservoir, a water supply for Boston and now a wilderness area. The open-ended story alludes to necessary tradeoffs and provides opportunities to discuss changes linked to time as well as the positive and negative aspects of change.

Conclusion

The idea of change crosses all disciplines and offers learners an opportunity to construct a concept that will inform their lives in meaningful ways. Because of the accelerating rate of change in our world, students need to understand the concept and to acquire effective tools for meeting its challenges. Language with its powers of inquiry, persuasion, and critique provides a powerful tool for meeting the challenges of change.

Literature, in particular, offers students and teachers a rich content arena for analyzing change and for considering the issues that surround it. Literature captures the voices, the emotions, and the concerns of thinkers through the ages and across cultures. It demonstrates types of change, responses to change, the causes and agents of change, as well as the effects of change. In a time of dizzying change, literature also offers continuity and a welcomed opportunity for reflection.

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III. Teaching Models Used in the Unit

In this section, teachers will find the primary models that guided the development and initial teaching of the unit. These models are used consistently throughout the unit to ensure emphasis on unit outcomes. It is suggested that teachers be familiar with these models and how to implement them before using the unit.

1. The Taba Model of Concept Development
2. Vocabulary Web Model
3. Literature Web Model
4. The Reasoning Model
5. Wheel of Reasoning
6. Models for Graphic Organizers
7. The Writing Process Model
8. Research Model
9. Metacognition Model
10. Hamburger Model for Persuasive Writing

The Concept Development Model

The concept development model, based upon the Hilda Taba Concept Development model, involves both inductive and deductive reasoning processes. Used in a beginning lesson in each unit, the model focuses on the creation of generalizations from a student-derived list of created concepts. The model is comprised of seven steps and involves student participation at every step. Students begin with a broad concept, determine specific examples from that, create appropriate categorization systems, establish a generalization from those categories and then apply the generalization to their readings and other situations.

1. With the stimulus of a broad concept, such as *change*, students generate examples of the selected concept. Examples are derived from students' own understanding and experiences. Focusing questions such as "*What does this word mean to you? Can you give me any examples of this concept?*" allow open-ended responses in which students of all levels can participate. Students use their memories of events and things to determine if there is an appropriate "fit" with the concept.

2. Once an adequate number of examples have been elicited, students then group items together. Focusing questions include *"Do any of these examples have anything in common? Could you put any of these things together somehow?* Such a process allows students to search for interrelatedness, and to organize a mass of material. Students create relationships in flexible manners and perceive the world using their personal schema. The teacher acts as a facilitator and asks the students focusing questions such as *"Why do you think that these belong together?"* Students are required to explain their reasoning and to seek clarification from each other.

3. With focusing questions such as *"What could you name this group? What title would you give this collection?"*, students are asked to label their groups. Labeling also forces students to establish flexible, hierarchical concepts of relatedness; the idea that one thing or a concept could name a variety of other things. What the students mean affects the placement of particular items. The labeling process allows them to communicate the intent of their thinking. The labels should be fairly universal in nature. If labels appear to be too specific, further subsuming should occur, using the focusing questions of "*Do any of these groups have anything in common? What could we call this new group?*" Steps two and three should be repeated. New groups should then be given new labels.

4. Students are then asked to think of non-examples of the broad concept. With focusing questions such as *What does not fit this concept? Can you name things that are not examples of the concept?*, students are required to differentiate and distinguish between examples and non-examples. There is understanding of what is contained and what is not contained within the definitional outlines of the concept.

5. The students then determine a statement of generalization, using the concepts elicited from the labeling process. Examples for change could include "*Change may be positive or negative*", and " *Change is linked to time*" Generalizations should be derived from student input and may not precisely reflect the teacher's established concepts. However, they should be fairly global in nature.

6. Although the generalizations were derived from students' own experiences, they are then applied to readings from the units and tested in specific language arts contexts. Focusing questions such as "*How well does the generalization hold up in this piece?*" allow students to take the generalizations that they derived and evaluate how well events in stories uphold those generalizations. If any changes are needed in the language of the generalizations, students may go back and make changes. The teacher can use a focusing question such as *Are changes in the generalization necessary?*

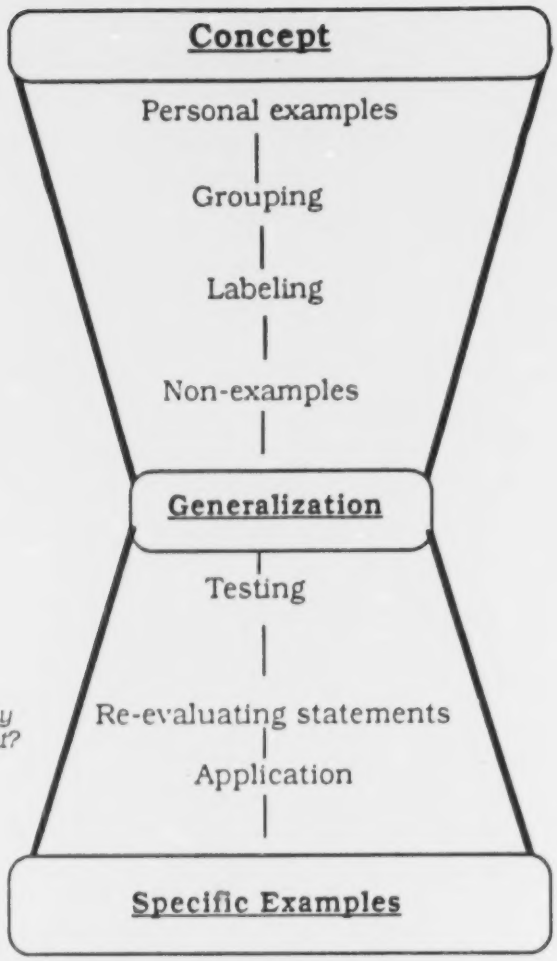
7. Students are then asked to identify specific examples of the generalizations from their own readings. *Can you name any examples of this generalization from this piece?* Critical reading skills are reinforced as students begin to apply the generalization to books and stories. Students are asked to apply the generalization that they have created to other situations, including those found in readings, their own writings and their own lives.

The following model graphically represents this process, beginning with the inductive process of presenting the stimulus of the overriding concept, generation of personal examples, organizing and sorting the examples, giving the groups labels, and determining the generalization statement. Once the generalization is created, students evaluate the validity of the generalization, determine any changes that may be necessary, and then apply the generalization to their readings and their lives.

Source:

Taba, H. (1962). *Curriculum development: Theory and practice.* NY: Harcourt, Brace & World, Inc.

The Taba Model of Concept Development



Focusing Questions:
Can you name any examples of this?

How might these fit together?

What could you call these?

What does not fit this concept?

Focusing Questions:

Does this hold true?

Do you need to make any changes in the statement?

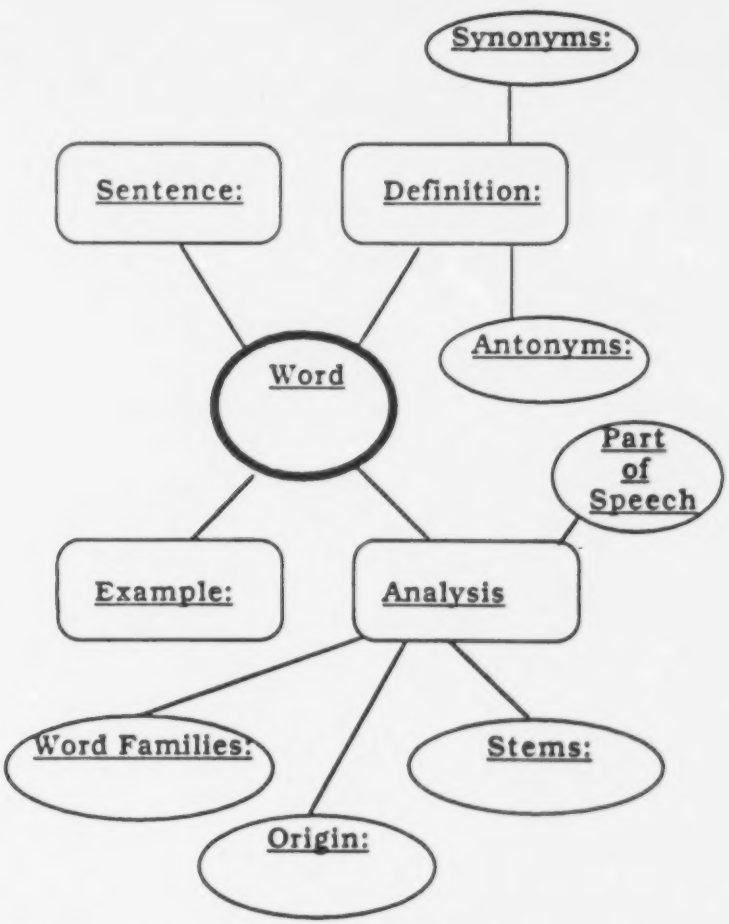
Can you name some examples?

Vocabulary Web Model

The purpose of the vocabulary web is to enable students to grasp an in-depth understanding of interesting words. Rather than promote superficial vocabulary development, the web approach allows for deep student processing of challenging and interesting words.

The following is an example of a vocabulary web. The teacher should introduce the activity by doing the first one with the whole class. Subsequently, students should work in groups to complete worksheets for other assigned words that are found in the literature selections. Students may add any number of extensions to the main circles if they identify additional information about the word.

Once students become familiar with this activity they should use a streamlined version to accommodate new words that they meet in their independent reading. A vocabulary section should be kept in a separate place in students' notebooks for this purpose. They need only list the word, definition, and sentence where the word was encountered. *The American Heritage Dictionary** (Third Edition) is recommended for this activity.



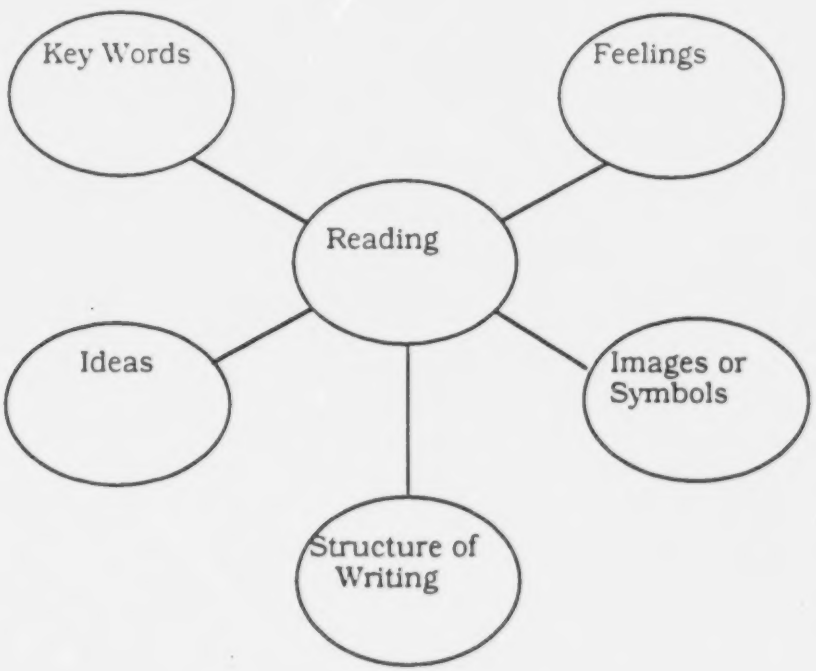
*Source:
American heritage dictionary of the English language. (3rd ed.). (1992). Boston, MA: Houghton-Mifflin.

Literature Web Model

The literature web encourages students to consider five aspects of a selection they are reading: key words (important, interesting, intriquing, suprising, or unknown to the reader), ideas, feelings (those of the reader), structure of writing (anything you notice about how the piece is written. For example, dialogue, rhyming, short sentences, or big words), and images (or symbols). The web helps students to organize their initial responses and provides them a platform for discussing the piece in small or large groups. Whenever possible, students should be allowed to underline and to make marginal notes as they read and reread. After marking the text, they then organize their notes into the web.

After students have completed their webs individually, they should compare their webs in small groups. This initial discussion will enable them to consider the ideas of others and to understand that individuals interpret literature differently. These small groups may compile a composite web that includes the ideas of all members.

Following the small group work, teachers have several options for using the webs. For instance, they may ask each group to report to the class; they may ask groups to post their composite webs; or they may develop a new web with the class based on the small group work. However, each web serves to prepare students to consider various issues the teacher will raise in whole group discussion.



The Reasoning Model

The reasoning model used throughout the unit focuses on eight elements (Paul, 1992). It is embedded in all lessons of the unit through questions, writing assignments, and research work.

1. Purpose, Goal, or End in View: Whenever we reason, we reason to some end, to achieve some purpose, to satisfy some desire or fulfill some need. One source of problems in reasoning is traceable to "defects" at the level of goal, purpose, or end. If our goal itself is unrealistic, contradictory to other goals we have, confused or muddled in some way, then the reasoning we use to achieve it is problematic. The goal, purpose, or end of our thinking is something our mind must actively create.

2. Question at Issue (or Problem to Be Solved): Whenever we attempt to reason something out, there is at least one question at issue, at least one problem to be solved. One area of concern for the reasoner should therefore be the very formulation of the question to be answered or problem to be solved. If we are not clear about the question we are asking, or how the question related to our basic purpose or goal, then it is unlikely that we will be able to find a reasonable answer to it, or one that will serve our purpose. The question at issue in our thinking is something our mind must actively create.

3. Points of View or Frame of Reference: Whenever we reason, we must reason within some point of view or frame of reference. Any defect in our point of view or frame of reference is a possible source of problems in our reasoning. Our point of view may be too narrow or too parochial, may be based on false or misleading analogies or metaphors, may not be precise enough, may contain contradictions, and so forth. The point of view which shapes and organizes our thinking is something our mind must actively create.

4. The Empirical Dimension of Our Reasoning: Whenever we reason, there is some "stuff," some phenomena about which we are reasoning. Any defect, then, in the experiences, data, evidence, or raw material upon which our reasoning is based is a possible source of problems. We must actively decide which of a myriad of possible experiences, data, evidence, etc. we will use.

5. The Conceptual Dimension of Our Reasoning: All reasoning uses some ideas or concepts and not others. Any defect in the concepts or ideas (including the theories, principles, axioms, or rules) with which we reason, is a possible source of problems. The concepts and ideas which shape and organize our thinking must be actively created by us.

6. Assumptions (The Starting Points of Reasoning): All reasoning must begin somewhere, must take some things for granted. Any defect in the starting points of our reasoning, any problem in what we have taken for granted, is a possible source of problems. Only we can create the assumptions on the basis of which we will reason.

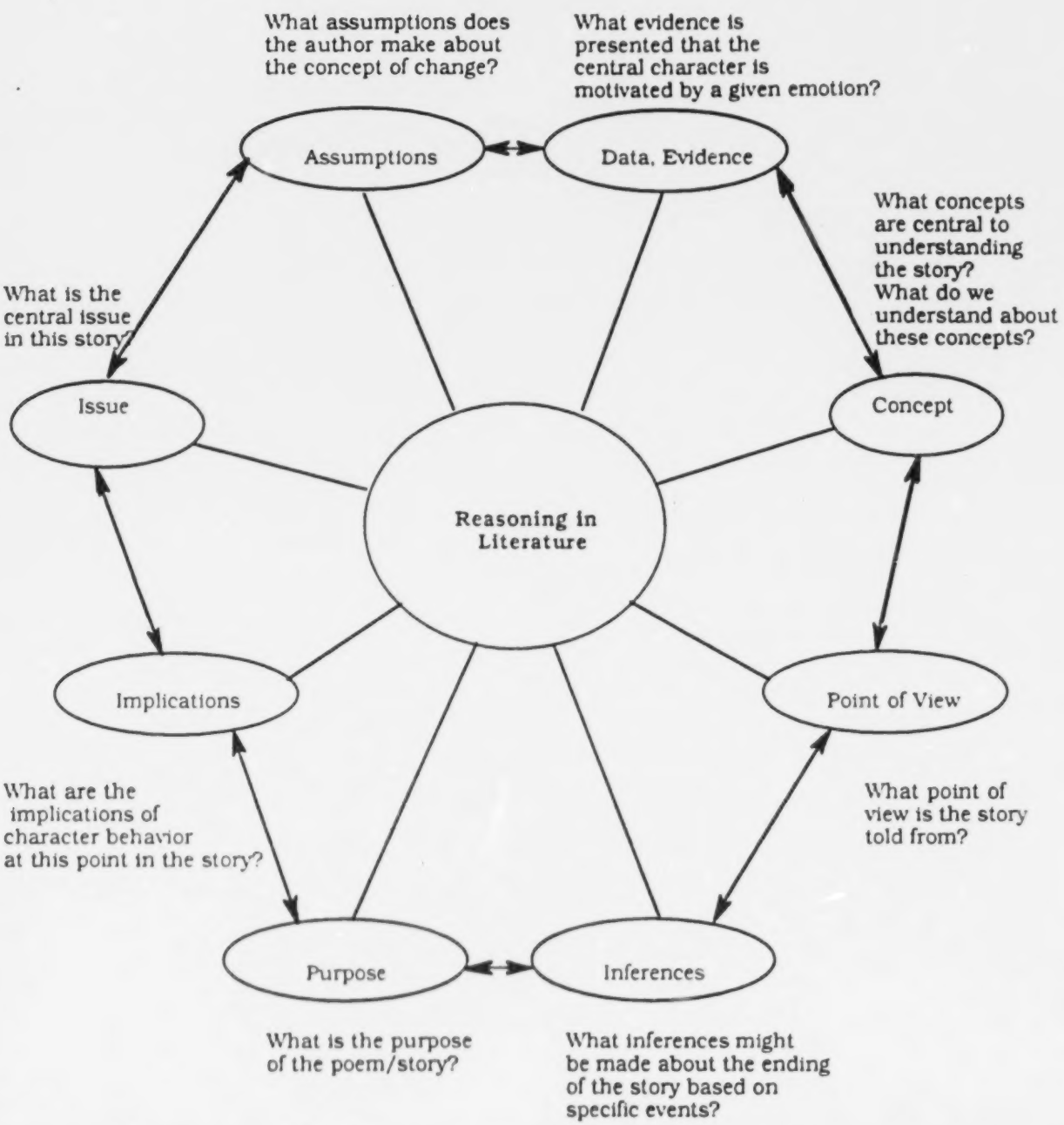
7. Inferences: Reasoning proceeds by steps called inferences. To make an inference is to think as follows: "Because this is so, that also is so (or probably so)". Any defect in the inferences we make while we reason is a possible problem in our reasoning. Information, data, and situations do not determine what we shall deduce from them; we create inferences through the concepts and assumptions which we bring to situations.

8. Implications and Consequences (Where Our Reasoning Takes Us): All reasoning begins somewhere and proceeds somewhere else. No reasoning is static. Reasoning is a sequence of inferences that begin somewhere and take us somewhere else. Thus all reasoning comes to an end, yet could have been taken further. All reasoning has implications or consequences beyond those the reasoner has considered. Any problem with these (implications that are false, undesirable consequences), implies a problem in the reasoning. The implications of our reasoning are an implicit creation of our reasoning.

Source:

Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world.* CA: The Foundation for Critical Thinking.

Wheel of Reasoning

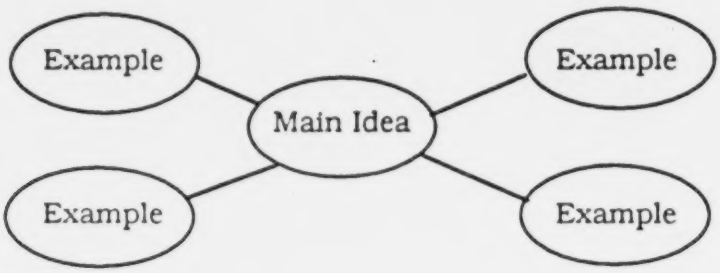

What assumptions does the author make about the concept of change?
What evidence is presented that the central character is motivated by a given emotion?
Assumptions
Data, Evidence
What concepts are central to understanding the story? What do we understand about these concepts?
What is the central issue in this story?
Issue
Concept
Reasoning in Literature
Implications
Point of View
What are the implications of character behavior at this point in the story?
What point of view is the story told from?
Purpose
Inferences
What is the purpose of the poem/story?
What inferences might be made about the ending of the story based on specific events?

This model should be used to probe different avenues of student reasoning about what they read. Teachers may select a few of the questions or develop the complete Wheel of Reasoning through story-based questions. (Some types of questions will work better with certain pieces of literature.) The purpose of using the Wheel is to enhance reasoning qualities of mind in students as they engage in written and oral communication.

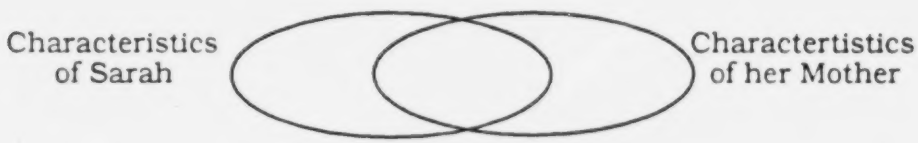
Models for Graphic Organizers

Graphic organizers help students to organize their thinking and to develop strategies for studying and communicating. Various types of organizers provide different patterns for thinking. The patterns used in the units for this project include:

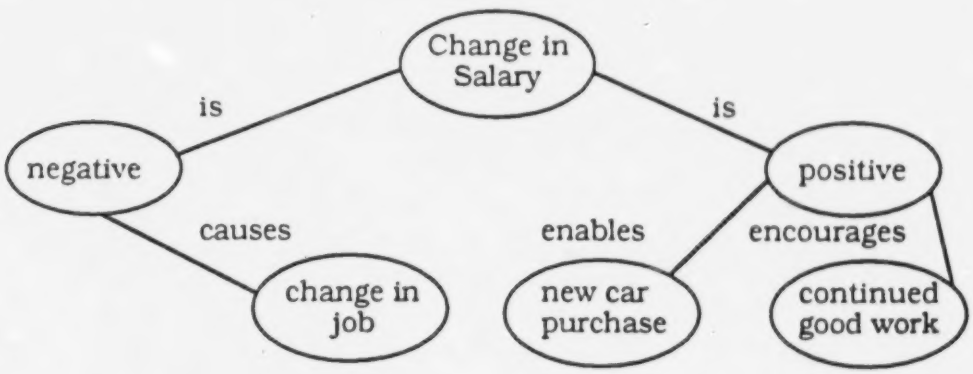
Webs to show relationships



Venn Diagrams for comparison and contrast



Concept maps to define concepts and to show cause/effect links



The Writing Process Model

The writing process shows the stages that writers use to work on a piece. The stages are not separate parts that writers go through from one to five. Rather, writers move back and forth among the stages and use them to construct, clarify, and polish their writing. The writing process model is used throughout the unit to encourage students to engage in actively improving their own writing.

1. Prewriting: List your ideas and begin to organize them. You may want to use a graphic organizer such as a web or a Venn diagram. Graphic organizers help you to "see" what you will write about. As you write, you can add to your diagram or change it.

2. Drafting: Write a rough draft getting your ideas onto paper and not worrying about mechanics such as spelling, grammar, or punctuation. Some writers call this stage "composing." Sometimes the first draft is a messing around stage where your drafting or composing helps you to "hear" what you want to say.

3. Revising: Conferencing is an essential step in the revising stage. Ask people (friends, family, teachers) to listen to your work and to tell you what they like, what they don't understand, and what they'd like to know more about. This is the place to make major changes in your "composition" or draft. Sometimes you may want to go back to the prewriting stage and redo your organizer so that your paper has a new structure. Beware of skipping this step and jumping directly to Step 4.

4. Editing: After you have revised your paper, look for the small changes that will make a big difference. Check your choice of words and identify mechanical errors. After you make the changes and corrections, proofread your work one final time. You may want to ask a friend or an adult for help.

5. Sharing or Publishing: There are numerous ways to share and to publish your work. You can bind it into a book, recopy it in your best handwriting and post it on a bulletin board, read it aloud to your class or family, or make it into a gift for someone special.

Research Model

The research model provides students a way to approach an issue of significance and work it through individually and in small groups. Its organization follows major elements of reasoning.

1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

3. Form a set of questions that can be answered by a specific set of data.
Ex: 1) What would the results be of _____? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

5. Manipulate and transform data so that it can be interpreted.

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

6. Draw conclusions and inferences.

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

7. Determine implications and consequences.

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

8. Communicate Results.

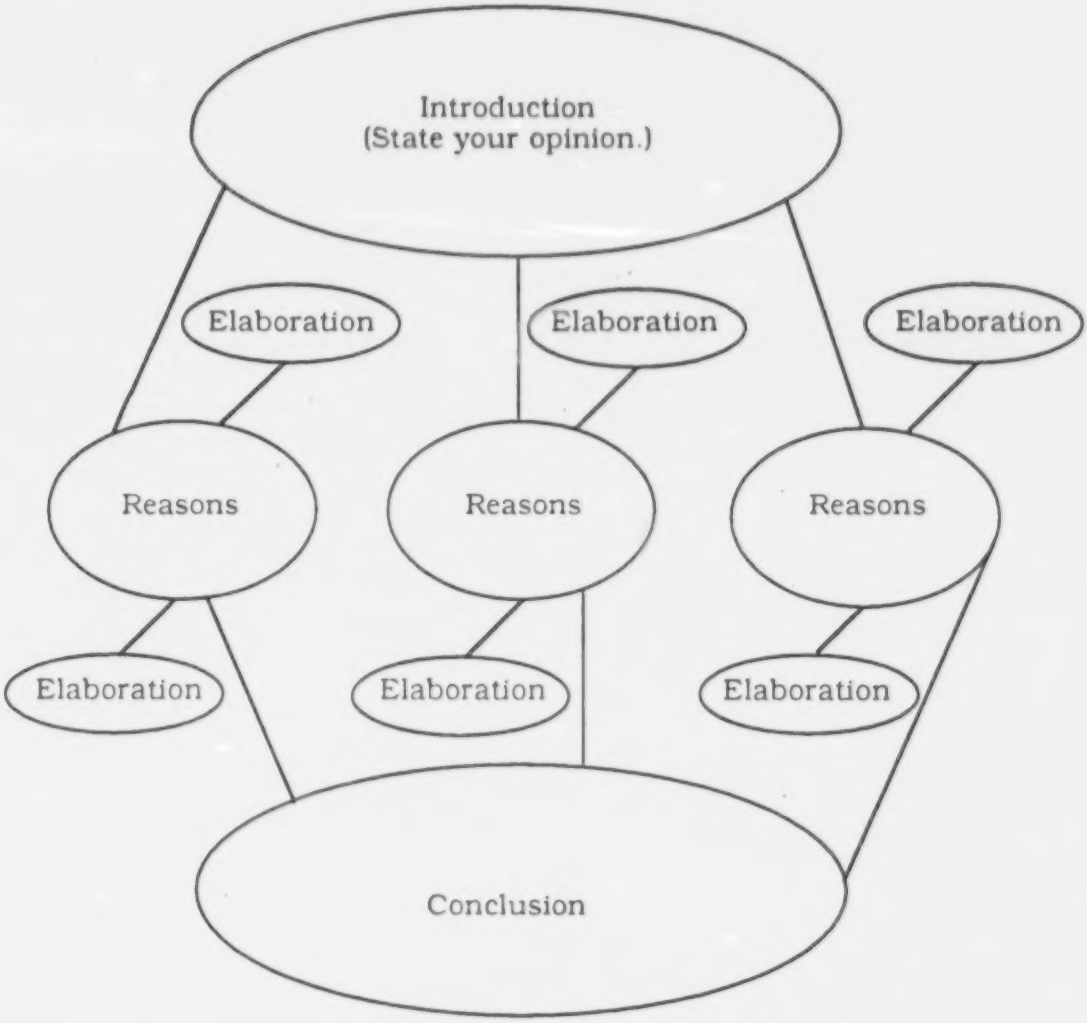
Have I used Sections 1-7 above to organize a written report?

Have I used Sections 1-7 above to organize an oral presentation?

Metacognition Model

METACOGNITION STEPS	RESEARCH PROCESS	WRITING
I. Task Analysis and Planning		
◆ Set Goals	◆ Identify Problem Or Issue	◆ Prewriting
◆ Determine Steps To Reach Goals	◆ Identify Points Of View On Arguments	
◆ What Do I Know?	◆ Form A Set Of Questions	
◆ What More Do I Need to Know?		
◆ What Obstacles Must Be Overcome? How Can Potential Errors Be Fixed?		
◆ What Will The Solution Look Like?		
II. Monitoring Progress		
◆ Is Progress Being Made?	◆ Gather Evidence	◆ Composing
◆ What Are Next Steps?	◆ Manipulate And Transform Data For Interpretation	◆ Revising
◆ Are Strategies Working?		
◆ What Are Other Strategies?		
◆ Identify Mistakes And Fix Them		
III. Assessing Progress		
◆ Was Goal Researched?	◆ Draw Conclusions And Inferences	◆ Editing
◆ Were Mistakes Fixed?	◆ Determine Implications And Consequences	◆ Publishing
◆ Does Solution Fit Prediction?	◆ Communicate Results	
◆ Was Time Used Well?		
◆ What Could Be Improved?		

Hamburger Model for Persuasive Writing



IV. Lesson Plans

This section of the unit contains the 21 lessons that make up the direct teaching-learning modules of the 40-hour unit. Each lesson is comprised of a stated instructional purpose, materials needed to carry it out, specific student activities, questions for discussion, homework and extensions, and a teacher log for notes on implementation. Embedded assessment activities are also included in selected lessons. Student handout material may be found at the back of each lesson or in the Appendix.

Additionally, each lesson has been aligned with the overall unit framework, designated at the top of each lesson overview. A letter explaining the use of the unit to parents is included for distribution at the beginning of unit teaching.

A Teacher Feedback Form may be found on the last page of Section IV.

Dear Parents,

Your child is engaged in a special language arts unit called, *Journeys and Destinations: The Challenge of Change*. It is designed specifically to meet the needs of high ability students. The goals of the unit are:

- ▼ To develop analytical and interpretive skills in literature.
- ▼ To develop persuasive writing skills.
- ▼ To develop linguistic competency.
- ▼ To develop listening/oral communication skills.
- ▼ To develop reasoning skills.
- ▼ To understand the concept of change.

We shall read a wide variety of literature which will provide the context for looking at change. The literature will stimulate discussion, writing, listening, vocabulary study, and research activities. In class we shall read and discuss short pieces of literature—poems, short stories, fables, speeches, and essays. Everyone will keep a response journal to clarify thinking and to help prepare for written and oral assignments. As we read the literature, we shall respond to it and think critically about it by analyzing ideas, vocabulary, and structure. Specifically, we shall look for insight into the concept of change.

This unit includes the following activities which will require some work outside of class and may need your support at home:

- ▼Independent reading that includes selected stories and books
- ▼A research project on ways to preserve memories

Independent work will be discussed in class. There will be opportunities to work with the teacher and classmates on each project as the unit progresses. The time frame for these projects is summarized in the schedule below.

Lesson Number & Date Assigned	**Description of Assignment**	**Lesson Number and Due Date**
4 (date)	Writing Assignment	a. Lesson 6 (revising) (date) b. Lesson 7 (editing) (date)
8 (date)	Research on "memories"	Lesson 15 (date)
15 (date)	Writing assignment on ways to preserve memories	Lesson 19 - Written report and oral presentation (date)

The unit will be assessed in several ways. First, a pre-test will assess skill level in the language arts areas of literature, and writing. Secondly, a writing portfolio will document progress in writing. We shall assess a number of projects through three perspectives: self, peer, and teacher. I also welcome comments and feedback from parents on how the unit is progressing.

Good curriculum and instructional practice should involve parents as well as teachers. The following ideas may be useful as your child experiences the unit:

1. Read the same stories and books your child is reading and discuss the key ideas with him/her.

2. Hold a family debate on one of the issues of significance discussed in the unit.

3. Play word games such as Scrabble or Boggle with the family to enhance vocabulary and language usage.

4. Encourage your child to write every day in a diary or log.

5. Try to set up a correspondence pattern with someone from another country or another part of the United States in order to encourage writing on a regular basis. (If you are on a computer network like Internet, teach your child to access it.)

6. When viewing film or television together, discuss the ideas presented, with your child, and encourage close attention to how arguments are handled in the media.

Thank you in advance for your interest in your child's curriculum. Please do not hesitate to contact me for further information as the unit progresses.

Sincerely,

Overview of Lesson 1

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	

Instructional Purpose:

*To develop reasoning and interpretive skills in literature by discussing the fable "The Wolf and the Lion."

*To administer the unit pre-assessments in literature and writing.

Materials Used:

1. Pre-assessment for Literature (Handout 1A).
2. Literature Interpretation Scoring Rubric for Pre and Post Assessments .
3. Pre-assessment for Writing (Handout 1B).
4. Scoring Criteria for Writing Pre and Post Assessments.
5. "The Wolf and the Lion" (Handout 1C).

Lesson 1

Activities:

> ***Note to Teacher:*** Please send home the "Letter to Parents" with each student who is engaged in the unit. Remember to sign and date the letter.

1. Have students read the story "The Wolf and the Lion" and take the **Pre-Assessment for Literature**.

2. Have students keep their papers and the story to discuss the pre-assessment questions.

3. In a large group have the students **share** their answers to the pre-assessment questions.

4. Collect the **Pre-Assessments for Literature**.

> ***Note to Teacher:*** The pre-assessments in literature and persuasive writing serve multiple purposes. Performance on the pre-assessments should establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

5. Distribute the **Pre-Assessment for Writing.** Have students complete the pre-assessment. Discuss the pre-assessment writing questions. After the discussion, collect the papers.

Teacher Log Notes:

Literature Pre-Assessment (Handout 1A)

Name:_____

Please read the passage and answer the questions.

1. State an important idea of the story in a sentence or two.

2. Use your own words to describe what you think the author means by the words, "What is evil won is evil lost."

3. What does the story tell us about the idea of change? Support what you say with details from the story.

4. Create a title for this story. Give two reasons from the story for your new title.

Literature Interpretation Scoring Rubric for Pre- and Post-assessments

1. State an important idea of the reading in a sentence or two.

1. **limited response**
   -inaccurate, vague, or confusing

2. **simplistic statement about the story or simple story line**
   -limited elaboration; uses only parts of the main idea; creates title rather than main idea

3. **insight to theme**
   -shows understanding of the central meaning of the passage or story

2. Use your own words to describe what the significance of the following sentence is.

1. **limited response**
   -vague, incomplete or inaccurate

2. **accurate but literal response**

3. **interpretative response**
   -shows good grasp of meaning

3. What does the poem tell us about the idea of change? Support what you say with details from the poem.

1. **vague or shallow response**
   -disjointed, unclear

2. **a valid, understandable statement or generalization about change is made** at least one detail from the story is provided

3. **a valid statement or generalization about change is made and well elaborated**

4. Create a title for this story. List two reasons based upon the reading.

1. **limited response**
   -title supplied without reasons; reasons given are merely rewording of title.

2. **appropriate title**
   -supported with at least one reason

3. **meaningful title**
   -supported by two or more reasons

Persuasive Writing Pre-Assessment (Handout 1B)

Name:_____

Do you think the story, "The Wolf and the Lion," should be required reading for all students in your grade?

Directions: Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

Criteria for Scoring Writing Pre- and Post-assessments

Assign the following point values as appropriate:

An opinion is stated

0 -- No opinion stated or only yes/no answer provided

1 -- Simplistic statement or partial sentence

2 -- Well stated opinion

Reasons are given for the opinion

0 -- No reasons provided or illogical statement provided

2 -- Provides one valid reason to support opinion and other tenuous reasons

4 -- Provides 2-3 valid reasons to support opinion with limited or no elaboration

6 -- Provides at least 3 substantive, insightful reasons with elaboration and/or evidence from the story or poem

Conclusion

0 -- No conclusion is stated

1 -- Limited conclusion or sentence fragment provided

2 -- Well stated conclusion

Extra Credit: One additional point should be assigned for each of the following categories in which outstanding examples occur.

- Vocabulary -- rich and varied
- Structure of Writing and Grammar-- appropriate, fluid, organized

(Example: Argument builds effectively toward conclusion; sentence structure is effective.)

- Spelling and Usage --correct and appropriate

(Examples of usage include capitalization, punctuation, subject-verb agreement, clear use of referents)

Total Score:

THE WOLF AND THE LION
(Handout 1C)

A Wolf had stolen a Lamb and was carrying it off to his lair to eat it. But his plans were very much changed when he met a Lion, who, without making any excuses, took the Lamb away from him.

The Wolf made off to a safe distance, and then said in a much injured tone:

"You have no right to take my property like that!"

The Lion looked back, but as the Wolf was too far away to be taught a lesson without too much inconvenience, he said:

"Your property? Did you buy it, or did the Shepherd make you a gift of it? Pray tell me, how did you get it?"

What is evil won is evil lost.

Overview of Lesson 2

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
					X

Instructional Purpose:

*To introduce the concept of change, using a heuristic model. (See model in Section III of the unit.)

Materials Used:

1. Change Model (See reproducible form in Appendix).

Lesson 2

Activities:

1. Explain to students that the **concept of change** will be the basis of their excursion into the literature. Use the following as the basis for an introductory discussion on change.

Brainstorm ideas about change and write down all responses.
* *What words come to mind when you think about change? What kinds of things change?*

Categorize the ideas that were written down.
* *How could you categorize these ideas into groups?*
* *What could you call each group? Why?*
* *What are some of the characteristics of change?*

Brainstorm a list of things that do not change.
* *What can you say about these things?*
* *What do you call each group? Why?*
* *Are the following characteristics of change: routines or habits, rules and regulations, table manners, laws, customs of cultures? Why or why not?*

Make generalizations about change.
* *What can you say about change that is usually true? How are our examples alike?*

> ***Note to Teacher:*** Refer back to the categories if necessary to elicit the generalizations. When the students seem satisfied with their set of generalizations, explain that this may not be the only set. Share the following list and explain that it is the core set of generalizations that is used for this unit. Have students compare these to their set. Discuss them.

1) *Change is linked to time. (How is change linked to time?)*
2) *Change may be positive or negative. (Does change always represent progress?)*
3) *Change may be perceived as orderly or random. (Can we predict change?)*
4) *Change is everywhere. (Does change apply to all areas of our world?)*
5) *Change may happen naturallly or be caused by people. (What causes change?)*

How are change and its generalizations different from the following?
* *non-living things (e.g., a chair, a pair of scissors)*
* *traditions (e.g., special holidays, celebrations of birth, passage, and death)*
* *church rituals (e.g., celebrations of Christmas or Hanukkah)*
* *universal truths (e.g., all living things die; all triangles have three sides)*

2. Complete the attached **Change Model** (Appendix) in groups of 4-5.

3. Discuss student group work.

4. Explain that we will be looking at many aspects of change as we complete this unit.

Homework:

Write a three-paragraph paper arguing that <u>one</u> of the five generalizations about change is true. Provide examples and reasons for your argument.

Extension:

Observe change around you by charting over the course of one week the following:

a) temperature change
b) mood change in a family member
c) lead news stories on p. 1 of your local newspaper
d) the evening meal at your house

Teacher Log Notes:

Overview of Lesson 3

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	X

Instructional Purpose:

*To develop reasoning and interpretive skills in literature by discussing the story "Shells" by Cynthia Rylant.

*To develop the concept of change.

Materials Used:

1. "Shells" by Cynthia Rylant*

   *Rylant, C. (1985). *Every living thing* (pp. 73-81). New York: Aladdin. [Paperback collection of short stories.]

2. Venn Diagram (See reproducible form in Appendix).
3. Literature Web (See reproducible form in Appendix).
4. Literature Web (Teacher Example included with the Lesson).
5. Student Response Journals.
6. Change Matrix (Handout 3A).

Lesson 3

Activities:

1. Distribute a copy of the story **'Shells"** by Cynthia Rylant to each student to be read silently .

2. Introduce a **Literature Web**. Teachers: See the completed example that is included with handouts for this lesson. Have students complete a web in order to focus their thoughts. Blank copies may be found in the Appendix.

3. Guide the students in developing a **Venn Diagram** (Appendix) based on the similarities and differences in Michael and Aunt Esther.

4. The teacher leads a discussion focusing on the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *What is a main idea in this story?*
- *How was Aunt Esther like the crab? In what ways was Michael?*
- *To what might the title refer? Could it refer to several things in the story? What are they?*
- *At the end of the story what is the significance of the talc fragrance Michael smelled on Aunt Esther?*

Reasoning Questions

- *What is the problem at issue in the story?*
- *What evidence is there in the story to support the idea that Michael and Aunt Esther are afraid of each other?*
- *How does the concept of loneliness apply to the story?*
- *What inference can you make about changes in Michael and Aunt Esther's relationship at the end of the story?*

Change Questions

- *What does the author say about change in the story?*
- *Which of the five ideas about change does this story best support?*

5. As a whole class activity, complete the first row of the **Change Matrix** (Handout 3A). This may be laid out on butcher paper or posterboard. The completed grid will serve as the basis for a discussion in a later lesson about change.

6. Have students write in their **Response Journal** about one of the following questions:

A. Record your understanding of Michael's feelings about losing his parents. Cite at least three sentences from the story that support your point of view.

OR

B. Michael's parents had died and his "heart hurt". Describe a situation in your life in which your "heart hurt".

Homework:

Write about an incident in your life when you came out of your shell. What caused it? How did you behave?

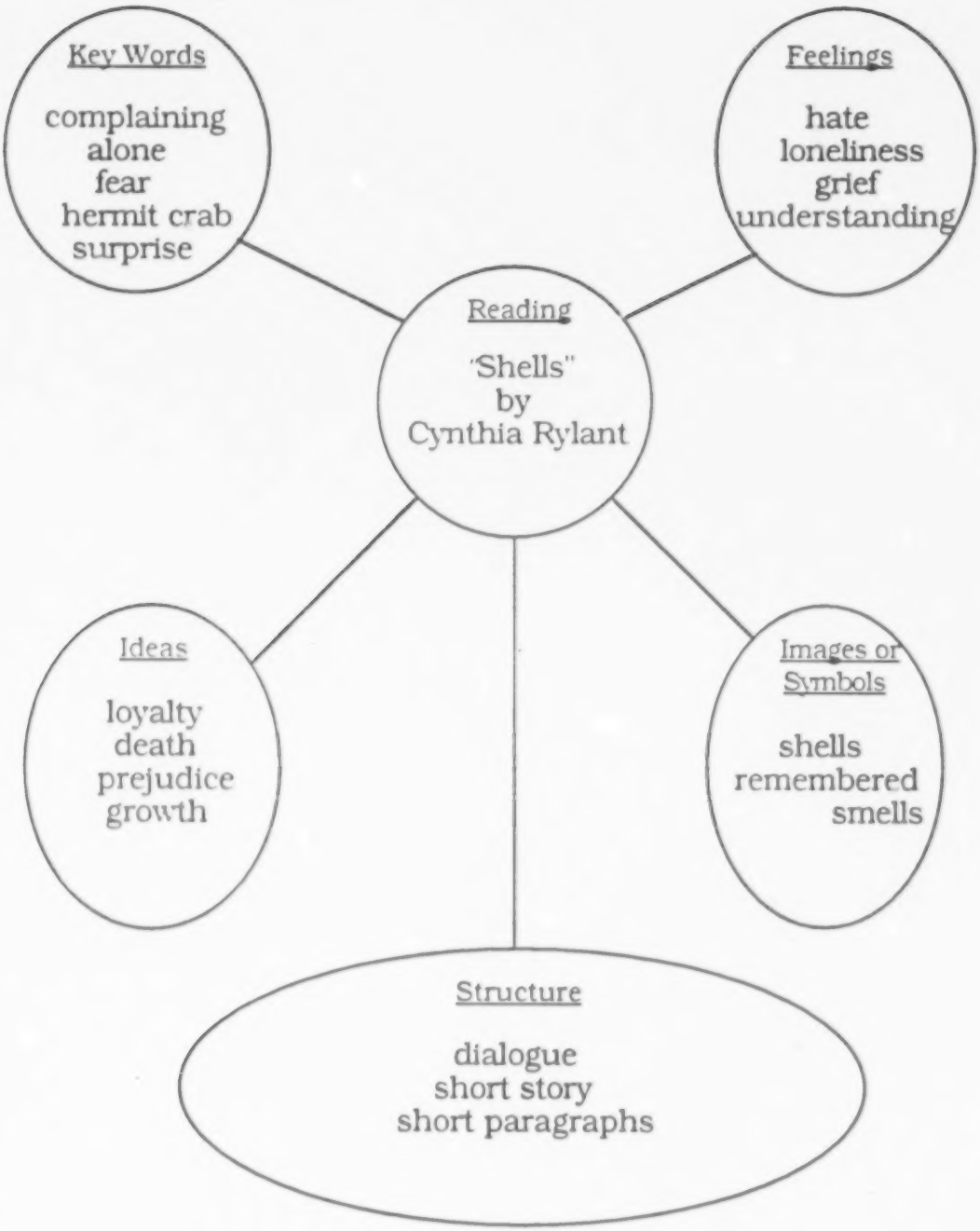
Extensions:

1. Read another story by Cynthia Rylant from her collection *Every Living Thing*. Compare and contrast the young person portrayed in that story to Michael by making a chart that shows changes, similarities, and differences.

2. Write a one-page paper arguing that people change for the better if they are encouraged. Give three reasons for your point of view.

Teacher Log Notes:

Literature Web - Teacher Example
(See model section for full explanation)



Change Matrix (Handout 3A)

Literature	Changes in characters	Changes in setting	Changes in relationships	Change in you as a result of reading
"Shells"				
The Green Book				
Poems				
"The Ugly Duckling"				
Bringing the Rain to Kapiti Plain				
Sachuko Means Happiness				
"The Green Man"				
Your own story				

Overview of Lesson 4

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X	X	X		

Instructional Purpose:

*To study vocabulary from "Shells".

*To introduce the writing process.

*To explore new vocabulary words.

Materials Used:

1. Vocabulary Web (See reproducible form in Appendix).
2. Vocabulary Web - Teacher (Teacher Example included with the Lesson).
3. The Writing Process (Handout 4A).
4. Writing Assignment (Handout 4B).
5. Classroom set of *The Green Book* (Assigned as Homework).

*Paton Walsh, J. (1982). *The green book.* New York: Farrar Straus Giroux. (Paperback edition Farrar Straus Giroux, 1986)

Lesson 4

Activities:

1. Introduce a **Vocabulary Web**. See the example ***prejudice***, that is included with handouts for this lesson (Teacher Example). Blank copies of the Vocabulary Web for students can be found in the Appendix.

> ***Note to Teacher:*** This vocabulary web activity should model in-depth word study for students. It allows for flexibility in the kinds of information recorded. Throughout the unit as you notice words that need study, suggest them for a web analysis. A classroom portfolio of webs may be kept in a notebook or students may keep their own sets of webs.

2. Have students complete a **Vocabulary Web** for at least five of the following words that are found in *"Shells"*: ***dully, fiercely, prejudiced, dramatic, linoleum, condominium, inherit, founding father, stupor, phenomenon, Presbyterian.***

3. To introduce the prewriting stage of the **Writing Process** (Handout 4A) give out the **Writing Assignment** in Handout 4B. This assignment which will be revised, edited, and published later in the unit offers experience with the writing process. It also links with the novel *The Green Book* and provides a backdrop for the research projects. All phases of the writing process may be placed in the students' writing portfolios.

4. Teachers may use either the Model for Persuasive Writing and Speaking or the Hamburger Model for Persuasive Writing to help structure the writing assignment. Both are found in Section VI

5. Students may work in groups to do research and prepare an oral presentation. However, each student should prepare an individual paper.

4. Introduce students to the **Learning Centers** described in Section I.

Homework:

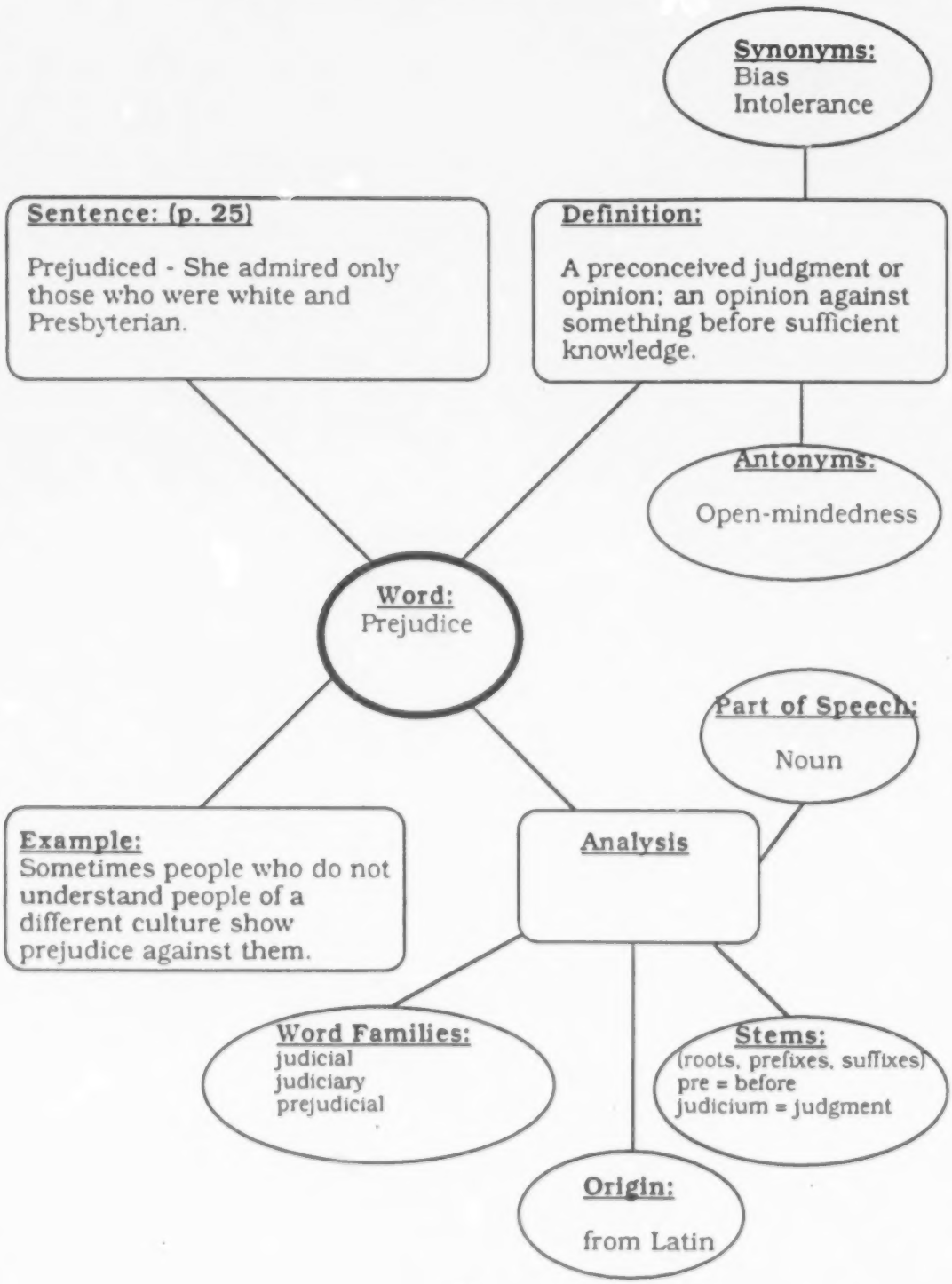
Read chapters 1-2 in *The Green Book*.

Extension:

Research interesting vocabulary words using the format of the vocabulary web as a model.

Teacher Log Notes:

Vocabulary Web - Teacher Example
(See model section for full explanation)



75

The Writing Process (Handout 4A)

Stages of the Writing Process

The writing process shows the stages that writers use to work on a piece. The stages are not separate parts that writers go through from one to five. Rather, writers move back and forth among the stages and use them to construct, clarify, and polish their writing. The writing process model is used throughout the unit to encourage students to engage in actively improving their own writing.

1. Prewriting: List your ideas and begin to organize them. You may want to use a graphic organizer such as a web or a Venn diagram. Graphic organizers help you to "see" what you will write about. As you write, you can add to your diagram or change it.

2. Drafting: Write a rough draft getting your ideas onto paper and not worrying about mechanics such as spelling, grammar, or punctuation. Some writers call this stage "composing." Sometimes the first draft is a messing around stage where your drafting or composing helps you to "hear" what you want to say.

3. Revising: Conferencing is an essential step in the revising stage. Ask people (friends, family, teachers) to listen to your work and to tell you what they like, what they don't understand, and what they'd like to know more about. This is the place to make major changes in your "composition" or draft. Sometimes you may want to go back to the prewriting stage and redo your organizer so that your paper has a new structure. Beware of skipping this step and jumping directly to Step 4.

4. Editing: After you have revised your paper, look for the small changes that will make a big difference. Check your choice of words and identify mechanical errors. After you make the changes and corrections, proofread your work one final time. You may want to ask a friend or an adult for help.

5. Sharing or Publishing: There are numerous ways to share and to publish your work. You can bind it into a book, recopy it in your best handwriting and post it on a bulletin board, read it aloud to your class or family, or make it into a gift for someone special.

Writing Assignment (Handout 4B)

Imagine that you are moving with your family to a new home in another state. Make a list of special objects that you have that you might take with you to help you remember a special person, place, or time.

Your parents tell you that space for moving things is very limited. Choose the most important item to take along and argue why you must take it.

Overview of Lesson 5

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

- To develop reasoning skills in literature through discussion of *The Green Book.*
- To explore new vocabulary words.

Materials Used:

1. Classroom set of *The Green Book.*
2. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).
4. "Read Around" Instructions (Handout 5A).
5. Venn Diagram (See reproducible form in Appendix).

Lesson 5

Activities:

1. Have students complete a **Literature Web** on their reading of chapters 1-2 in *The Green Book* in order to focus their thoughts before the following discussion. Blank copies may be found in the Appendix.

2. Introduce the **Read-Around Activity**. It is described in Handout 5A.

3. Begin discussion of the book using the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *Why are these people leaving the Earth?*
- *Why doesn't the author give a name to the new planet?*
- *On page 11, what does Joe mean when he says, "Oh, Pattie! You're a fine one to talk about choosing!"*
- *What surprises do the travelers find on the new planet?*

Reasoning Questions

- *What issues are raised by the children about their new home on page 10? (i.e., Can the planet support life? Should each person be allowed to decide about taking the pills?)*
- *What do you know about who the people are on the spaceship? What evidence tells you that?*
- *What assumptions did the children make about the grass and flowers before they ran forward (on page 17) ?*

Change Questions

- *What does the paragraph about games on page 7 tell us about change?*

6. Have students work in groups to complete a **Vocabulary Web** for the following words that are taken from *The Green Book*: ***rations p. 3, perishable p. 3, wistfully p. 4, treacle p. 4, allocated p. 8, runnel p. 14, rivulet p. 17,*** and ***flagons p. 18***. A cumulative list of words should be kept for review at the end of the unit.

7. Imagine that you are going on the voyage to the new planet. Decide what book you would choose to take along. Write about it in your **Response Journal** and give reasons for your choice.

8. Make a **Venn Diagram** (Appendix) showing how the environments of the Earth and the new planet are the same and different.

9. The remaining time should be used for activities in the Learning Centers. They are described in Section I.

Homework:

Read chapters 3-4 in *The Green Book.*

Extensions:

1. On page 19 Joe sets up a calendar. How does it work? What determines a day on the new planet? Do you think it is the same length as a day on Earth? Explain. Find out more about the lengths of days and years on planets in our solar system. Why are they different from each other?

2. It took 4 years for the spacecraft to travel to the new planet. How far away from Earth might that be? How can you find out?

3. Scientific aspects of the story provide an excellent opportunity for interdisciplinary instruction. The following unit is also available from the Center for Gifted Education at the College of William and Mary:

Small Ecosystems: Planet X - This unit poses a problem for the students to resolve which will enable them to approach the study of ecosystems through the eyes of apprentice scientists. In order to resolve the problem, students will have to build a model ecosystem; and understand the global systems (weather, planetary) which are the bases for the model. The ill-structured problem gives the students a real issue of significance to solve which serves as a vehicle for student involvement and enables them to see the complexity of one system in relation to the systems it depends upon.

Teacher Log Notes:

Read-Around Activity
(Handout 5A)

The **Read-Around Activity**: This activity offers students an opportunity to ask authentic questions and to answer the questions of their classmates. Divide the class into groups of five. Ask students to think of something about *The Green Book* that puzzles them. For instance, they might ask about something they don't understand or find confusing; something they want to know more about; or question something with which they disagree or find disturbing. These questions are not intended as recall questions or "stump the expert" factual questions, but as honest inquiry.

After they have written their questions, each student should pass his/hers to the left: now each student will answer the questions in two to four sentences, writing immediately under the question. When students are finished answering, they pass the question once more to the left; the next student reads the question and the answer, then writes a different answer or explains why he/she agrees with the first student's answer. The questions are then returned to their authors. Each student reads the question and the two answers.

After students have read their original questions and the answers they received, share the questions and answers. Discuss how the process changed the students' understanding of the story.

Overview of Lesson 6

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To develop reasoning skills in literature through discussion of *The Green Book*.

*To explore new vocabulary words.

*To revise student writing.

Materials Used:

1. Classroom set of *The Green Book*.
2. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).

Lesson 6

Activities:

1. Have students complete a **Literature Web** on their reading of chapters 3-4 in *The Green Book* in order to focus their thoughts before the following discussion. Blank copies may be found in the Appendix.

2. Begin discussion using the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *On page 40, what does Father mean when he says, "We will be very respectable citizens here."?*
- *Why does Father say, "Not one Shakespeare . . . among us all, not one."?*
- *Why do the adults begin calling each other brother and sister?*

Reasoning Questions

- *How important is technology to the survival of the group on the new planet? What substitutes can they fall back on if they do not have the technology they had on Earth?*
- *What assumptions did people make about why Father was not helping with the seed planting?*
- *What assumptions did people make about choosing their books to take to the new planet? Were they correct?*
- *What inferences can you make from Father's attitudes about his technology book?*

Change Questions

- *How have things changed for the people of Shine in terms of food, technology, etc. since they arrived?*

3. Have students work in groups to complete a **Vocabulary Web** for the following words that are taken from *The Green Book*: ***biorhythms p. 34, fodder p. 40,*** and ***relevant p. 42***. A cumulative list of words should be kept for review at the end of the unit.

4. If you were asked to choose a name for the new settlement, what would you call it? Write about it in your **Response Journal** and give reasons for your choice.

5. Have small groups of students share their writing from Lesson 4. They should use the **Peer Writing Assessment** handout from Section V to guide the discussion. The teacher may also conference with students about their drafts.

Homework:

1. Read chapter 5 in *The Green Book.*

2. Work on revisions of the writing assignment based on feedback from peers and teachers.

Extensions:

1. Find out what poem Father is reciting on page 31. Read the entire poem. (It is "I Wandered Lonely as a Cloud," by William Wordsworth.)

2. We take some things, such as clouds, for granted. Pattie does not remember clouds. How would you explain clouds to her? If you need to, find out more information about clouds. Remember that you have the advantage of a lot of resources that Pattie's family does not have on the new planet.

3.

Note to Teacher:
Pursue the significance of Shakespeare as an author whose works are important to Father in the story.

- Bring in a copy of the complete works of Shakespeare and give a short description of what kinds of writing he did.
- Use the quotes on Handout 6A as the basis for discussion. Ask students what they think Shakespeare meant by the quotes.
- Ask the question: Why do these plays continue to be so popular today?
- Ask students to poll parents, librarians, teachers, etc. to see if they can identify the author of these quotes (and the play from which each comes!). Have them ask these adults if they feel it is important to preserve and study the writings of Shakespeare.

Teacher Log Notes:

Shakespeare Quotes
(Handout 6A)

Neither a borrower nor a lender be,
For loan oft loses both itself and friend...

-- Hamlet

All that glisters* is not gold;

-- The Merchant of Venice

See how she leans her cheek upon her hand!
O that I were a glove upon that hand
That I might touch that cheek.

-- Romeo and Juliet

What's in a name? That which we call a rose
By any other name would smell as sweet.

-- Romeo and Juliet

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.

-- As You Like It

*Glisters is the correct word to use here. This line is often quoted incorrectly as, "all that glitters is not gold."

Overview of Lesson 7

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To develop reasoning skills in literature through discussion of *The Green Book.*

*To explore new vocabulary words.

*To edit student writing.

Materials Used:

1. Classroom set of *The Green Book.*
2. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).

Lesson 7

Activities:

1. Have students complete a **Literature Web** on their reading of chapter 5 in *The Green Book* in order to focus their thoughts before the following discussion. Blank copies may be found in the Appendix.

2. Begin discussion using the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

* *What is the significance of the line on page 49 that says, "Bill was the one who had Homer."?*

* *Why does Bill ask for payment to read his book?*

* *Why does Joe tell the children not to tell anyone else about the candy trees yet?*

Reasoning Questions

* *What reaction do the adults have to the hatching of the moth people? What evidence tells you this?*

* *What assumptions do the children make about the moth people? What assumptions do the adults make?*

* *What do you think the author's purpose was in writing about the candy trees on the new planet?*

Change Questions

* *How has the people's understanding of the new planet changed within this section of the book?*

* *How have relationships among the people changed since they arrived on the new planet?*

* *What does the part of the story that describes the moth people tell us about change?*

3. Have students work in groups to complete a **Vocabulary Web** for the following words that are taken from *The Green Book*: ***hexagon p. 57, hostile p. 59, malfunction p. 59***. A cumulative list of words should be kept for review at the end of the unit.

4. **Draw a Map** of the settlement area on the new planet. Include the lake, the landing place of the spacecraft, the community of Shine, and Boulder Valley. Explain why you think each is located where you drew it. Share your maps in small groups and discuss a few as a class.

5. Have students work with a partner to edit their writing that was assigned in Lesson 4 and revised in Lesson 6. Remind them that they are looking for mistakes such as spelling and punctuation. There are a number of ways that publication can occur. Students may post their polished writing on a bulletin board or include them in a class book.

Homework:

Read chapters 6-7 in *The Green Book.*

Extensions:

1. Read one of the Grimm's Fairy Tales that were mentioned in *The Green Book* (See below). Then write in your response journal about whether you think it would have been important to take it along to the new planet. Explain why or why not.

"The Feathers"
"The Fisherman and His Wife"
"The Boy Who Had to Learn Fear"

2. If you were going on the voyage to the new planet and were allowed to take "one or two personal items," what would you take? Write about it in your **Response Journal** and give reasons for your choices.

Teacher Log Notes:

Overview of Lesson 8

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To develop reasoning skills in literature through discussion of *The Green Book*.

*To explore new vocabulary words.

*To introduce the research model through exploring an issue.

Materials Used:

1. Classroom set of *The Green Book*.
2. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).
4. Research Model (See reproducible form in Appendix).
5. Change Matrix (Handout 3A).
6. Model for Persuasive Writing and Speaking (See reproducible form in Appendix).
7. Hamburger Model for Persuasive Writing (See reproducible form in Appendix).

Lesson 8

Activities:

1. Have students complete a **Literature Web** on their reading of chapters 6-7 in *The Green Book* in order to focus their thoughts before the following discussion. Blank copies may be found in the Appendix.

2. Continue discussion using the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *How do the images of light and fire contribute to the richness of the story?*
- *What does the silence mean that is described on page 67?*
- *What is the role of paper in this story?*

Reasoning Questions

- *What assumptions has Father made about the wheat? What evidence supports this?*
- *How does the concept of cooperation develop throughout the story?*
- *What was the goal of the people who went to the new planet? Was this goal accomplished?*
- *When you began reading this story, from what point of view did you assume it was being told? At the end of the story, how does your understanding of the point of view change? How important is the point of view in the telling of the story?*

Change Questions

- *Many things have changed for the people since they left earth, but some things have remained the same. What role has change played in their lives throughout the story?*
- *How are the children change agents in the story?*

3. Have students work in groups to complete a **Vocabulary Web** for the following words that are taken from *The Green Book*: ***rapt p. 64*** and ***scudding p. 64***. A cumulative list of words should be kept for review at the end of the unit.

4. **Remembering** is an important idea in this story. As a class do a concept map about remembering. (See Section III for more information about graphic organizers.) What kinds of things are important to remember? In what ways do we help ourselves remember? Do we want to remember everything? Think about the people on the new planet and what they would find important to remember about life on Earth.

5. Introduce the **Research Assignment** for the unit:

> Over the years there have been many ways to preserve memories. How many can you think of? (diaries, photograph albums, paintings and drawings, stories, video tapes, books, audio tape recordings, religious festivals and rituals, initials carved in trees, museum collections, libraries, copy machines, etc.) Which of these ways require technology such as electricity? Divide your list into two groups--traditional methods that do not depend on technology and modern methods that use technology. What are the advantages and disadvantages of each type?
>
> Choose a point of view about the best ways to preserve memories. Do some research to support your point of view. Your research might include library materials, interviews, or a poll.
>
> Later in this unit (Lesson 19) you will write a short paper (one to two pages) and give a two-minute presentation on your point of view, supported by your findings.

6. Have students write their short paper using the **Model for Persuasive Writing and Speaking** or the Hamburger Model for Persuasive Writing found in the Appendix.

7. Review the ***Research Model*** found in the Appendix.

> ***Note to Teacher:*** This research model can be adapted for primary grade students by eliminating some questions and by working through the model as a whole class activity. For instance, it is not necessary to identify stakeholders in step one. It is sufficient to discuss the issue and to understand that there are at least two points of view.
>
> The steps of the research process demonstrate how to use a variety of resources to build understanding and to form a point of view. Students should be encouraged to consider ways they can use the steps rather than expecting that a one-step, single-source search will reveal "the answer."

Note to Teacher: The following books provide excellent background material for this research project:

Lubar, S. (1993). *InfoCulture: The Smithsonian book of information age inventions*. Boston: Houghton Mifflin.

Knight, M. B. (1992). *Talking walls*. Gardiner, ME: Tilbary House.

Myers, W. P. (1993). *Brown angels: An album of pictures and verse*. New York: HarperCollins.

8. As a whole class activity, complete the column of the **Change Matrix** (Handout 3A) that applies to *The Green Book*. Have students complete their copy of the Matrix as well as filling in the butcher paper or posterboard copy. The completed grid will serve as the basis for a discussion in a later lesson about change.

Homework:

1. Begin locating resources for the research assignment.

2. Students are also to bring to the next session two photographs of themselves (one as a young child and a current one).

Extension:

Watch a half-hour news program and take notes on the three most important stories covered. Why do you think those three are most important?

Teacher Log Notes:

Overview of *Lesson 9*

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		X

Instructional Purpose:

•To discuss poetry.

Materials Used:

1. Copies of "poem for rodney," "Poem," and "Perfection."
2. Student Response Journals.
3. Change Matrix (Handout 3A).

Lesson 9

Activities:

1. Begin the lesson by reading (silently and aloud) *poem for rodney*, *Poem*, and *Perfection* and briefly discuss each poem.

poem for rodney
Nikki Giovanni

people always ask what
am i going to be
when i grow
up and i always
just think
i'd like to grow
up

Questions to Ask:

- *State an important idea from the poem.*
- *What does the author mean by "i always just think i'd like to grow up"?*
- *Why might the poet use the small "i" to refer to self?*
- *Why do you think the author chose this title?*

"Perfection"
Felice Holman

Surely the turkey
is not pleased
to walk about with
knobbly knees,
his wattles
wobbling in the breeze.

And does the hog
enjoy his girth?
Or if the whim
were up to him
would he prefer
to be as slim
as I, perhaps,
and leave his bog?

And so,
if I don't like myself
entirely,
I do suspect
the odd-necked goose
might trade with me,
if we could choose.
But then, would I
accept his neck
so I could fly?

Questions to Ask:

- *What is the main idea of the poem? Why is it called "Perfection"?*
- *The author sees flaws in the turkey and the hog? What are they?*
- *Why does the author question trading places with the "odd-necked goose"?*
- *What does the author seem to be saying about the concept of "perfection"?*
- *How do our ideas about change apply to this poem?*

"Poem"
Langston Hughes

I loved my friend.
He went away from me.
There's nothing more to say.
The poem ends,
Soft as it began-
I loved my friend.

Questions to Ask:

- *Why does the poet use the word "soft" in line 5?*
- *What are possible effects of a friend leaving your life? For you? For your friend? What feelings might you have?*
- *In what ways could this kind of change come about in a person's life?*
- *What causes friendships to end?*

2. Ask students to write in their **Response Journals** about their feelings for a friend and how they would feel if that friend went away.

3. Lead a discussion on the characteristics of **Poetic Writing**. In what way does it differ from story writing? List differences on a chart. In what ways is it similar? List similarities.

4. Students were asked to bring two pictures of themselves to class. Direct students to look carefully at the two pictures (as a young preschooler and now) and to think of the many different ways **They Have Changed**. Have them write down their ideas. Share as a class orally for a few minutes.

5. Ask students to write a paragraph in their **Response Journals** that begins:

If I could change certain things about me,
I would _____

However, I would wish to stay the same in the following ways:

_____

_____

7. As a whole class activity, complete the column of the **Change Matrix** (Handout 3A) that applies to this reading. Have students complete their copy of the Matrix as well as filling in the butcher paper or posterboard copy. The

completed grid will serve as the basis for a discussion in a later lesson about change.

Homework:

1. Reread "poem for rodney." Write two paragraphs describing what you think you will be like as a grown-up?

2. Have students bring objects that represent change for the next lesson.

Extensions:

1. Read poems by the following authors: Shel Silverstein, Emily Dickinson, and Robert Frost.

2. Choose one of your poems, select two words you think are interesting and explain why you choose them.

Teacher Log Notes:

Overview of *Lesson 10*

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X			X

Instructional Purpose:

*To develop understanding of the poetic form diamante.

*To explore the concept of change through the writing of diamante poems.

Materials Used:

1. Diamante examples ("Ice" and "Anger") (Handout 10A).
2. Color Poems*.

*O'Neill, M. (1989). *Hailstones and halibut bones.* NY: Doubleday.

Lesson 10

Activities:

1. Explain that students will use the poetic form of a diamante to create their own poem about how they have changed. Students may volunteer to orally share their poems. During Center time over the next few weeks, students will type their poems on the word processor and mount their poems and pictures in their portfolio.

2. To introduce the **Diamante Poem Activity** share with the class the two poems "Ice" and "Anger" on Handout 10A.

3. Use the following questions in the discussion:

Questions to Ask:

- *How is change featured in the poems?*
- *What is an antonym?*
- *What are the antonyms that apply to your change objects. (Students should have brought one to class.)*
- *What part of speech are the words in the second line? Third line?*
- *What is unique about the phrases in line four?*
- *How does the form of the poem change as the poem is developed?*
- *How does the number of words per line change as the poem is developed?*
- *Why are some diamante poems better than others? (Adhere to the poetic form, use of expressive language, visual and auditory appeal etc.)*

4. Guide the class in identifying, line by line, the parts of speech of selected words. Make sure students know what is meant by nouns and adjectives.

5. On a transparency, present the diamante poetic form and discuss how it applies to "Ice."

6. Have students use the **Diamante Worksheet** (Handout 10A) to write a diamante poem of their own.

Homework:

Read color poems from *Hailstones and halibut bones*. Make up a diamante poem about your favorite color.

Extensions:

Read through an anthology of children's poetry. Select a favorite poem and give three reasons why it is your favorite.

Teacher Log Notes:

Diamante Poem (Handout 10A)

topic (noun)

two describing words (adjectives)

three action words (verbs or "ing" action words)

a four-word phrase capturing some feeling about the topic

three action words (verbs or "ing" words)

two describing words (adjectives)

ending word (noun, synonym, strong emotional word or hyphenated word for the topic)

Ice

ice

smooth, solid

gliding, skating, slipping,

winter fun for skaters

thawing, cracking, melting

thin, unsafe

water

Anger

anger

boiling, red-faced

shouting, crying, pacing

can't believe this happened!

talking, listening, talking

calmer, quiet

acceptance

Overview of *Lesson 11*

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
					X

Instructional Purpose:

*To expand the concept of change through interdisciplinary study of Escher art.

*To use symmetry and tessellations to create an image of change.

*To link art and literature through the works of Escher and Wiesner.

Materials Used:

1. *The Graphic Work of M. C. Escher* by M. C. Escher*.

   *Escher, M. C. (1967). *The graphic work of M. C. Escher* (rev. ed.). New York: Ballantine.

2. *Free Fall* by David Wiesner*.

   *Wiesner, D. (1988). *Free fall.* New York: Lothrop, Lee & Shepard.

3. Pattern blocks (Available from Dale Seymour or Creative Publications).

4. Student Response Journals.

Tessellations Resources for Teachers:

Available from Dale Seymour Publications, P. O. Box 10888, Palo Alto, CA 94303-0879 or (800) 872-1100 or FAX (415) 324-3424:

Introductions to Tessellation, by Dale Seymour and Jill Britton
Teaching Tessellating Art, by Jill Britton and Walter Britton

Available from Creative Publications, 5005 West 110th Street, Oaklawn, IL 60453 or (800) 624-0822 or in Illinois (800) 435-5843:

Creating Escher-Type Drawings, by E.R. Ranucci and J. L. Teeters
Tessellations : The Geometry of Patterns, by S. Bezuska, M. Kenney, and L. Silvey.

Lesson 11

Activities:

1. Have students do the following activity on **Tessellations, Symmetry, and Art.**

2. Distribute individual copies or display a poster of M. C. Escher's **"Night and Day."** (This woodcut features images of white and black birds flying over fields, towns, and rivers. Symmetry and tessellations are used in unique ways to create a remarkable effect.)

3. Have students write in their **Response Journals** an answer to the following question:

   - What do you see in the picture?

4. In small groups have students share their reactions.

5. As a whole class activity, discuss the picture, focusing on these questions:

Questions to Ask:

- *How is this picture similar to a diamante poem?*
- *The "mirror images" represent symmetry. How does symmetry contribute to the effect of the picture?*
- *The bird images alternate between light and dark with no blank space between them. This kind of pattern is called a tessellation. How does the tessellation create the effect of the picture?*
- *The artist called this woodcut "Night and Day." Create another title for it and justify your title.*
- *What does this picture tell us about change?*

6. Show and discuss other examples of Escher's prints, especially ***Metamorphose***.

Questions to Ask:

- *What examples of symmetry do you see? What do they contribute to the artwork?*
- *Where are tessellations used? How do they affect the quality of the artwork?*
- *What do these works illustrate about change?*

7. Invite students to explore the book, ***Free Fall***, by David Wiesner. In this wordless picture book, a boy's dream transforms ordinary objects into an adventure. Wiesner has used ideas and images that are similar to Escher's work.

Questions to Ask:

* *How are the images in* Free Fall *similar to Escher's* Night and Day *and* Metamorphose?

* *How are the generalizations about change reflected in* Free Fall?

(Have students in small groups use the Change Model (Appendix) to work through this question.)

Note to Teacher: The pictures in *Free Fall* were created end to end as one continuous mural. Encourage students to note the continuity of the pictures in order to observe change from the beginning to the end of the book.

8. Have students use pattern blocks to create their own tessellations. Share in small groups.

Homework:

Create a tessellation using an interesting pattern. Write a diamante poem about it.

Extensions:

Examine other works by Escher and other "pattern" artists like Vaserely and Mondrian. How are their works alike and different?

Teacher Log Notes:

Overview of Lesson 12

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To develop reasoning and interpretive skills in literature through discussing "The Ugly Ducking."

*To explore new vocabulary words.

Materials Used:

1. "The Ugly Duckling" by H. C. Andersen*.

   *Junior Great Books. (1984). *Junior great books series 3: First semester: Volume one.* Chicago, IL: The Great Books Foundation (Suggested Copy).

2. Vocabulary Web (See reproducible form in Appendix).

3. Literature Web (See reproducible form in Appendix).

4. Student Response Journals.

5. Change Matrix (Handout 3A).

Lesson 12

Activities:

1. Open the lesson by distributing hand mirrors to each student. Direct students to look into the mirror and to think of two changes they would like to make about themselves. Guide a discussion of **Students' Reflections**, hopefully concluding with the idea that how you look is not as important as what type of person you are.

2. Explain that the story for this session, **"The Ugly Duckling"** by Hans Christian Andersen, is about an animal who had problems because of how he looked.

3. Distribute copies of **"The Ugly Duckling"** to each student to be read silently.

4. Have students do a **Literature Web** for "The Ugly Duckling."

5. After students have read the story, conduct a discussion based on the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *What is the "problem" with the duckling in the story?*
- *How was the way the cat and the hen treated the duckling different from how the other animals treated him?*
- *What do you think is the main idea of the story?*
- *Do you agree with the hen's description of how to recognize a true friend? Why or why not?*
- *"A good heart never becomes proud." What might that sentence mean? Can you give examples other than from the story to illustrate the meaning?*

Reasoning Questions

- *What reasons are given by the other animals for rejecting the duckling?*
- *What evidence is there in the story that even the duckling's mother rejects him?*
- *How does the concept of "the pain of being different" relate to this story?*

Change Questions

- *How does the idea of change apply to this story?*

5. Have students write in their **Response Journal** about the following question:

Write about an experience when you felt "the pain of being different."

6. Have students complete a **Vocabulary Web** for the following words from "The Ugly Duckling": ***scoundrel, admonished, aristocratic, mocked, probation, and persecuted***.

7. As a whole class activity, complete the column of the **Change Matrix** (Handout 3A) that applies to this reading. Have students complete their copy of the Matrix as well as filling in the butcher paper or posterboard copy. The completed grid will serve as the basis for a discussion in later lessons about change.

8. Students should proceed to the Learning Centers described in Section I. Students may also work with their research groups and/or conference with the teacher.

Homework:

Develop an argument for the acceptance of differences in our society. Cite three examples of current day individuals or groups that are treated like the "ugly duckling" (in today's society). Give reasons for why individual differences should be accepted.

Extension:

What does beauty mean to you? Create a collage of the three most beautiful things in your life. Describe in a page why each is beautiful to you.

Teacher Log Notes:

Overview of Lesson 13

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X				X	X

Instructional Purpose:

*To discuss change in the life of an author (H. C. Andersen) as well as in the character of his story (The Ugly Duckling).

Materials Used:

1. Venn Diagram (See Reproducible Form in Appendix).
2. Biographical Sketch of Hans Christian Andersen (Handout 13A).

Lesson 13

Activities:

1. Introduce the following **Compare/Contrast Activity**.

2. Lead students in a brainstorming session on how authors get ideas for their writings. Explain that this activity will focus on how the **Life of Hans Christian Andersen**, author of "The Ugly Duckling," paralleled the life of the duckling.

3. Students will use a **Venn Diagram** (Appendix) to compare and contrast "The Ugly Duckling" and the life of H. C. Andersen. Explain that as they read the biographical sketch of Hans Christian Andersen (Handout 13A), they should look for ways his life is similar to (compare) and different (contrast) from his story.

4. Distribute copies of the biographical sketch and the **Venn Diagram** (Appendix). Allow approximately 30 minutes for students to read the biographical sketch and work in small groups to complete the Venn Diagram activity. Monitor and assist students as they work. Debrief the lesson at closure by compiling a class Venn Diagram.

Homework:

Interview your parents about major changes in their lives. Write a one-page paper telling about them.

Extensions:

1. Read another story about being different. Choose from the following list.

    1. Cooney, B. (1982). *Miss Rumphius*. New York: Viking.
    2. Jarrell, R. (1963). *The bat-poet*. New York: Macmillan.
    3. Pinkwater, D. M. (1977). *The big orange splot*. New York: Hastings.
    4. Tolan, S. (1983). *A time to fly free*. New York: Scribner.

Create a poster showing how the main character changed throughout the story. Compare the character to the ugly duckling. Make a list of the ways they are alike and different.

Teacher Log Notes:

Biographical Sketch of Hans Christian Andersen
(Handout 13A)

Hans Christian Anderson is famous for writing many enchanting fairy tales, among them, "The Ugly Duckling" and "The Emperor's New Clothes." In 1805 he was born in Odense, on the island of Fyn in Denmark as an only child to a poor family. His father, a cobbler, died when he was 11 and his mother took a job as a washer woman leaving Hans to dream and fantasize alone.

In school the other children made fun of Andersen's awkwardness and large hands and feet. After his father's death, he stopped going to school. While at home he read as many books as he could find and spent time creating puppets and paper cut-outs. His make-believe, combined with the fantastic stories his mother told him as a child, laid the foundation for the fairy tales he wrote as an adult.

At the age of 14, Andersen left home for Copenhagen in hopes of becoming an opera singer and dancer. Because of his poor voice and lanky, awkward body his musical dream was never fulfilled. However, during his attempt at it, he met several friends who encouraged his writing and education and eventually made it possible for him to go to a university. He did not like the university where he studied for six years. Even though he towered over the younger students, both the students and teachers bullied him.

As an adult Andersen earned his living by writing. In 1829 he wrote his first successful book. It earned him enough money to travel around Europe. He then wrote about his travels in a novel. In 1835 he published a book of fairy tales. He continued to write novels, plays, and travel sketches but he began a second and third series of fairy tales. His stories were translated into English and Andersen became a celebrity wherever he traveled. He was more understood by children who accepted and loved him when grown-ups did not. He never married. He continued to write fairy tales until he died in 1875 at the age of 70. During his lifetime he wrote 186 fairy tales.

Overview of Lesson 14

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X			X

Instructional Purpose:

*To develop reasoning about literature through using the African folk tale *Bringing the Rain to Kapiti Plain.*

*To explore new vocabulary words.

Materials Used

1. Globe and individual maps of Africa.
2. *Bringing the Rain to Kapiti Plain* by Verna Aardema*.

   *Aardema, V. (1981). *Bringing the rain to Kapiti plain.* NY: The Dial Press.
3. Vocabulary Web (See reproducible form in Appendix).
4. Literature Web (See reproducible form in Appendix).
5. *Rain Player* by D. Wisniewski*.

   *Wisniewski, D. (1991) *Rain Player.* New York: Clarion.
6. Student Response Journal.
7. Change Matrix (Handout 3A).

Lesson 14

Activities:

1. Open the lesson using a classroom globe to locate **Kenya, Africa**. Explain that the story that will be read is a folk tale from Kenya.

2. Have students do a **Literature Web** for *Bringing the Rain to Kapiti Plain.*

3. Guide a discussion based on the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *What caused the grass to turn brown?*
- *What are some of the other things that happened as a result of no rain?*
- *What did Kipat do to solve the problem of no rain?*
- *What important qualities did Kipat have?*
- *Why did Kipat think of using a feather?*
- *How does this story show the relationship of cause and effect in nature?*
- *Why did the author end the story with Kipat's son tending the herds?*
- *How might the story have been different if the cows had died?*
- *Why do you think Kipat waited as long as he did to get married?*
- *In your opinion, what is the best part of the story? Why?*

Change Questions

- *How are ideas about change (related to time, everywhere, positive/ negative and orderly) brought out in this folk tale?*

4. Have students write in their **Response Journal** about one of the following questions:

1. The drought in Africa was a terrible problem for Kipat in the story. It also is a terrible problem in the world today, along with famine. Develop an argument supporting the need for global assistance to Africa and other places in the world experiencing these problems.

(To the teacher: Introduce UNICEF and other world help organizations here.)

OR

2. Write a letter to the President of the United States supporting an airlift of food and medical supplies to a country under seige.

5. As a whole class activity, complete a **Vocabulary Web** for the following word from the story, *Bringing the Rain to Kapiti Plain*: ***migrated.***

6. As a whole class activity, complete the column of the **Change Matrix** (Handout 3A) that applies to this reading. Have students complete their copy of the Matrix as well as filling in the butcher paper or posterboard copy. The completed grid will serve as the basis for a discussion in a later lesson about change.

Homework:

Read *Rain Player*. How is this book similar to and different from *Kapiti Plain*? Write about it in your response journal.

Extensions:

1. How widespread is drought and famine in Africa? Research causes and effects of these problems. Prepare a chart or graph to show how Africa as a continent is affected.

2. If you enjoyed reading *Bringing the Rain to Kapiti Plain*, you may enjoy reading these other books by Verna Aardema:

1. Aardema, V. (1985). *Bimiwili and the Zimwi.* NY: The Dial Press.
2. Aardema, V. (1984). *Oh, Kojo! How could you!* NY: The Dial Press.
3. Aardema, V. (1960). *What's so funny, Ketu? A Nuer tale.* NY: The Dial Press.
4. Aardema, V. (1984). *Who's in Rabbit's House?* NY: The Dial Press.
5. Aardema, V. (1984). *Why mosquitoes buzz in people's ears.* NY: The Dial Press.

Think about some common characteristics of her books. Describe three characteristics and give examples from the books to support your description.

Teacher Log Notes:

Overview of Lesson 15

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X			X	

Instructional Purpose:

*To write a short paper that supports a point of view on the best ways to remember.

Materials Used:

1. Student research materials and notes from Lesson 8.
2. The Writing Process (Handout 4A).

Lesson 15

Activities:

1. Students should bring all their information and notes about their **Research Issue** to class. This assignment was given in Lesson 8.

2. The teacher should work through the research process with students, eliciting comments and conferencing with groups as they work.

3. The teacher should review **The Writing Process** (Handout 4A) with students.

4. Give students time to write and then meet with a classmate to work on revisions. This activity may take more than one class period.

5. Remind students that they will be making an oral presentation about their issue later in the unit.

Homework:

Do a final editing of your paper and make a final draft either by hand or on a word processor.

Teacher Log Notes:

Overview of Lesson 16

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To develop reasoning and interpretive skills in literature through discussing the story *Sachiko Means Happiness*.

*To explore new vocabulary words.

Materials Used

1. *Sachiko Means Happiness* by K. Sakai*.

   *Sakai, K. (1990). *Sachiko means happiness*. San Francisco, CA: Children's Book Press.

2. Student Response Journals.

3. Literature Web (See reproducible form in Appendix).

4. Vocabulary Web (See reproducible form in Appendix).

5. Change Matrix (Handout 3A).

Lesson 16

Activities:

1. Open the lesson by engaging the students in a discussion of **How People Change** as they age. Use pictures of famous people at different ages to illustrate this point.

2. Explain that the story for this session is called ***Sachiko Means Happiness*** and focuses on how Sachiko's grandmother has changed.

3. Read the story to the students.

4. Have students do a **Literature Web** for *Sachiko Means Happiness.*

5. Debrief the lesson by asking the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *At the beginning of the story Sachiko says "I don't like sunsets; trouble always begins in the evening". Explain possible meanings of this phrase.*
- *Sachiko and Grandmother have the same name. How does the meaning of their names relate to their happiness in the story?*
- *Why did Sachiko invite Grandmother to stay with her tonight when she already lived at Sachiko's house?*
- *At the end of the story, Sachiko and Grandmother looked at the sunset and Sachiko thought it was beautiful and now she liked it. What might the sunset be a symbol for?*

Reasoning Questions

- *Why do you think the author wrote this story?*

Change Questions

- *Describe how Grandmother and how Sachiko have changed.*
- *How are ideas about change brought out in this story? (ie:everywhere, related to time, positive/negative and orderly)*

6. Have students complete a **Vocabulary Web** for the following words from *Sachiko Means Hapiness:* ***impatiently, crossly, reassure, timidly, reflected.***

7. In your **Response Journal** respond to the following question:

   • If you were Sachiko, what would you do to make Grandmother feel better?

8. As a whole class activity, complete the column of the **Change Matrix** (Handout 3A) that applies to this reading. Have students complete their copy of the Matrix as well as filling in the butcher paper or posterboard copy. The completed grid will serve as the basis for a discussion in a later lesson about change.

Extensions:

1. Choose a picture book to use as a basis for creating your own story. Write a one to two-page story, including the elements of plot, character, and setting.

2. If you enjoyed reading *Sachiko Means Happiness*, you may enjoy reading these books about Japanese Americans:

1. Bunting, E. (1982). *The happy funeral.* New York: HarperCollins.
2. Coutant, H. (1974). *First snow.* New York : Knopf.
3. Friedman, I. R. (1984). *How my parents learned to eat.* New York: Houghton Mifflin.
4. Levine, E. (1989). *I hate English!* New York: Scholastic.
5. Lord, B. B. (1984). *In the year of the boar and Jackie Robinson.* New York: HarperCollins.

Teacher Log Notes:

Overview of Lesson 17

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X		

Instructional Purpose:

*To practice oral presentation strategies.

Materials Used

1. Oral Presentation Evaluation Form (Section V).
2. Note cards.

Lesson 17

Activities:

1. Students will give a **Presentation** during Lesson 19 on their issue of significance (See Lesson 8 for the assignment).

2. Generate with students a list on the topic of "things to remember about giving an oral presentation." If necessary, supplement student suggestions with key ideas such as:

   a) Speak loudly and clearly so you can be understood.
   b) State the purpose of your presentation.
   c) Illustrate your ideas with examples.
   d) End with a strong, interesting idea that restates the purpose of your presentation.

3. Allow about ten minutes for students to prepare a **1-2 Minute Talk** about a character that they find interesting in one of the unit's stories. Have students include a **Description of the Character**; tell why they find him/her interesting; tell how the character changes or does not change during the story.

4. Provide note cards for each student to write down a few **Key Phrases** to help them remember what they plan to say.

5. Each student should quietly go over his/her topic, keeping the **Oral Presentation Guidelines** in mind.

6. After a few minutes for individual preparations, each student will present his/her topic orally to a partner. After each student has had opportunity to present to a partner, the partner will point out the strengths of their presentation and suggest areas that need work. The **Oral Presentation Evaluation Form** (Handout #5) in Section V of the unit may be helpful.

7. Students should proceed to the Learning Centers described in Section I. Students may also work with their research groups and/or conference with the teacher.

Homework:

Prepare oral presentations on the issue that was researched.

Teacher Log Notes:

Overview of Lesson 18

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To develop reasoning and interpretive skills through discussing *The Green Man.*

*To explore new vocabulary words.

Materials Used:

1. *The Green Man* by Gail E. Haley.*

   *Haley, G. E. (1988). *The green man.* Blowing Rock, NC: New River Publishing.

   *Junior Great Books. (1984). *Junior great books series 3: First semester: Volume two.* Chicago, IL: The Great Books Foundation (Suggested Copy).

2. Student Response Journals.

3. Literature Web (See reproducible form in Appendix).

4. Vocabulary Web (See reproducible form in Appendix).

5. Change Matrix (Handout 3A).

Lesson 18

Activities:

1. Distribute copies of *The Green Man.* Have students read the story.
2. Have students do a **Literature Web** for *The Green Man.*
3. Continue discussion using these questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *Who is the green man in the story? What does he represent to people? Why is he important?*
- *What does Claude learn in the forest about life?*
- *What are some main ideas in this story? What idea do you think is the most important one?*
- *In the second to last paragraph on page 15, what do you think the following sentence means? "Even the sun and the moon seemed to smile upon him."*

Reasoning Questions

- *How does the concept of protection relate to the story?*
- *What evidence is there in the story that Claude became the green man?*
- *What reasons would you give for Claude changing his ways in the story?*
- *Create a different title for this story. List two reasons based on the reading.*

Change Questions

- *Did Claude change from the inside out or the outside in? Defend your point of view.*
- *What does the author tell you about change in this story? Support what you say with details from the story.*

5. In your **Response Journal** respond to the following question:

Why do we believe in things that we cannot see? Give an example and write about it.

6. Have students complete a **Vocabulary Web** for the following words from *The Green Man*: ***glean, defiant, tether, arrogant.***

7. Close the session by reviewing the **Guidelines for Oral Presentation** and encouraging students to practice their presentation on their research with a parent.

8. Remind students to complete **Research Products** and to prepare for their presentations that will be given during the next lesson.

9. As a whole class activity, complete the column of the **Change Matrix** (Handout 3A) that applies to this reading. Have students complete their copy of the Matrix as well as filling in the butcher paper or posterboard copy. The completed grid will serve as the basis for a discussion in a later lesson about change.

10. Students should proceed to the Learning Centers described in Section I. Students may also work with their research groups and/or conference with the teacher.

Homework:

1. Prepare for written report and oral presentation.

2. Review all vocabulary words for which webs have been done in the unit in preparation for a Lightning Round Activity.

Extension:

If you enjoyed reading *The Green Man*, you may enjoy reading other books by G. E. Haley:

1. Haley, G. E. (1984). *Birdsong.* New York: Crown.
2. Haley, G. E. (1977). *Go away, stay away.* New York: Scribner's.
3. Haley, G. E. (1986). *Jack and the bean tree.* New York: Crown.
4. Haley, G. E. (1988). *Jack and the fire dragon.* New York: Crown.

Teacher Log Notes:

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Overview of Lesson 19

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X		X

Instructional Purpose:

•To present projects related to students' research topics.

Materials Used:

1. Lightning Round Activity (Handout 19A).
2. Video Recorder.

Lesson 19

Activities:

1. Allow approximately 10-15 minutes for each research team to **Orally Present** their research and their products. Videotape the presentations.

2. Encourage class discussion of the group's findings based on the following questions.

Questions to Ask:

- *Where did you locate most of your resources?*
- *What would you do differently next time (research, product, presentation)?*
- *What was the hardest part of this assignment?*
- *What have you learned?*

3. Do vocabulary **Lightning Round Activity**. (Described in Teacher Handout 19A).

Homework:

Write a story about change in your life or in someone close to you. This will be used in Lesson 21.

Extensions:

Read appropriate selections from the student bibliography on change (See Section VII).

Teacher Log Notes:

Lightning Round Activity for Vocabulary Review
(Handout 19A)

How to Play

Following a brief team practice session, one member of each team is given a team buzzer or a bell. When a definition is given by the teacher, the team members holding the buzzer may buzz in if they know the word. Other team members are silent and helping is not allowed. The person who buzzes in first is called on by the teacher to respond, giving the answer in the form of a question. Example: "What is linoleum?" If the correct response is given, the team earns a point. If it is incorrect, a member from another team is called on to give the correct response. After a correct response has been recorded the buzzer of each team is then passed on to the team member on the right. This process is repeated until all definitions have been called and the game is over.

Overview of Lesson 20

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	

Instructional Purpose:

*To develop reasoning and interpretive skills in literature by discussing the story "The Miser."

*To administer the unit post-assessments in literature and writing.

Materials Used:

1. Literature Post-Assessment (Handout 20A).
2. Literature Interpretation Scoring Rubric for Pre and Post Assessments (Lesson 1).
3. Pre-assessment for Writing (Handout 1B).
4. Scoring Criteria for Writing Pre and Post Assessments (Lesson 1).
5. "The Miser" (Handout 20C).

Lesson 20

Activities:

1. Have students read the story "The Miser" and take the **Post-Assessment for Literature**.

> ***Note to Teacher:*** Compare individual assessment papers to each student's pre-assessment papers for literature and for writing to give you a basis for citing improvement that has taken place. Comparing scores may not adequately or definitively reflect the changes that have occurred.

2. Have students keep their papers and the story and discuss the post-assessment questions.

3. In a large group or small groups have the students **Discuss** their answers to the question: Create a title for this passage. List two reasons based on the reading.

4. Collect the **Post-Assessments for Literature**.

5. Distribute the **Post-Assessment for Writing.** Have students complete the post-assessment. Discuss the post-assessment for writing question. After the discussion collect the papers.

Teacher Log Notes:

Literature Post-Assessment (Handout 20A)

Name:_____

Please read the passage and answer the questions.

1. State an important idea of the story in a sentence or two.

2. In your own words describe what you think the author means by the words, "A possession is worth no more than the use we make of it."

3. What does the story tell us about the idea of change? Support what you say with details from the story.

4. Create a title for this story. Give two reasons from the story for your new title.

Persuasive Writing Post-Assessment (Handout 20B)

Name:_____

Do you think the story, "The Miser," should be required reading for all students in your grade?

Directions: Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

THE MISER
(Handout 20C)

A Miser had buried his gold in a secret place in his garden. Every day he went to the spot, dug up the treasure and counted it piece by piece to make sure it was all there. He made so many trips that a Thief, who had been observing him, guessed what it was the Miser had hidden, and one night quietly dug up the treasure and made off with it.

When the Miser discovered his loss, he was overcome with grief and despair. He groaned and cried and tore his hair.

A passerby heard his cries and asked what had happened.

"My gold! O my gold!" cried the Miser wildly, "someone has robbed me!"

"Your gold! There in that hole? Why did you put it there? Why did you not keep it in the house where you could easily get it when you had to buy things?"

"Buy!" screamed the Miser angrily. "Why, I never touched the gold. I couldn't think of spending any of it."

The stranger picked up a large stone and threw it into the hole.

"If that is the case," he said, "cover up that stone. It is worth just as much to you as the treasure you lost!"

A possession is worth no more than the use we make of it.

Overview of Lesson 21

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X				X

Instructional Purpose:

- To assess student understanding of the generalizations about change.
- To discuss the unit guiding question, "How does change help us grow?"

Materials Used:

1. Change Matrix (Handout 3A).
2. Student Response Journals.

Lesson 21

Activities:

1. Students were asked to come to class prepared to **Share a Change** in their own lives or a change in the life of someone else.

2. Have students share their stories in **Small Groups**. (The stories were assigned as homework in Lesson 19.)

3. While they are in their small groups, have students complete the **Change Matrix** (Handout 3A) on the literature used in the unit and their own story.

4. As a whole group activity discuss the ways in which the literature helped students to **Grow and Change**. Put butcher paper or other large paper on the wall for summarizing the responses. Emphasize the guiding question, "How does change help us grow?"

5. Revisit the **Five Generalizations** on change.

- Change is linked to time. (How is change linked to time?)
- Change may be positive or negative. (Does change always represent progress?)
- Change may be perceived as orderly or random. (Can we predict change?)
- Change is everywhere. (Does change apply to all areas of our world?)
- Change may happen naturally or may be caused by people. (What causes change?)

6. Divide students into five small groups. Assign each group one of the **Change Generalizations**. Allow 10-15 minutes of discussion within the groups to address the following question as it relates to that generalization. Students should take notes on the discussion.

- How have the experiences of this unit supported the generalization?

7. Have students **Share Their Findings** with the whole class.

8. Have students re-read all products in their portfolios and **Response Journals** and write a response to the following question:

- How have your written products changed during this unit?

9. Any remaining time should be used for activities in the Learning Centers. They are described in Section I.

Teacher Log Notes:

Unit Extensions

1. If you enjoyed reading *"Shells"* you may enjoy reading other books by Cynthia Rylant such as:

1. Rylant, C. (1988). *All I see.* New York: Orchard.
2. Rylant, C. (1992). *An angel for Solomon Singer.* New York: Orchard.
3. Rylant, C. (1991). *Appalachia: The voices of sleeping birds.* San Diego: Harcourt Brace Jovanovich.
4. Rylant, C. (1983). *Miss Maggie.* New York: Dutton.
5. Rylant, C. (1985). *The relatives came.* New York: Bradbury.

2. Argue for or against the effectiveness of the title of the book you chose to read from the above list. Write a three-paragraph paper where you take a stand in paragraph one, describe reasons for your position in paragraph two, and conclude your ideas in paragraph three.

3. Write a three-paragraph response to one of the following arguments. Support your point of view and comment on the other side of the issue.

FOR	OTHER POINT OF VIEW
Becoming a vegetarian	Staying meat-eating
Recycling in the environment	Being free to dispose of products however one desires
Voting in elections	Not voting in elections

4. Hans Christian Andersen's stories have inspired numerous illustrators and translators. You may enjoy comparing the work of different illustrators or discovering some of Andersen's stories that are new to you. Illustrated versions of single stories and collections of Andersen's stories are often in different places in a library. Ask a librarian to help you find them. Some examples are listed below:

1. *Hans Andersen: His Classic Fairy Tales*, translated by Erik Haugaard, illustrated by Michael Foreman. Doubleday, 1978.
2. *The Nightingale*, translated by Anthea Bell, illustrated by Lisbeth Zwerger. Picture Book Studio, 1985.
3. *The Nightingale*, adapted by Anna Bier, illustrated by Demi. Harcourt, 1985.
4. *The Nightingale*, translated by Eva Le Gallienne, illustrated by Nancy Ekholm Burkert. Harper, 1965.
5. *Seven Tales by H. C. Andersen*, translated by Eva Le Gallienne, illustrated by Maurice Sendak. Harper & Row, 1959.
6. *The Wild Swans*, retold by Amy Ehrlich, illustrated by Susan Jeffers. Dial, 1981.

5. Read *The Adventures of Robin Hood* by Howard Pyle. How was this character like the green man? Describe it in a visual presentation that you make.

Teacher Log Notes:

Name Of Unit:_____

Grade Level: _____

Teacher Feedback Form

To the Teacher:

After you have implemented this unit with students, please complete this form and return it to:

Center for Gifted Education
College of William and Mary
P. O. Box 8795
Williamsburg, VA 23187-
804-221-2363

	To a great extent				Not at all
1. I enjoyed using this unit.	5	4	3	2	1
2. My students enjoyed the unit.	5	4	3	2	1

3. I would recommend the following changes in the unit:

4. I would like to see the following readings added to the unit:

5. I would like to see the following deleted from the unit:

6. Other comments:

Thank you for your cooperation.

V. Assessments

This section contains copies of recommended teacher assessments for use during unit implementation. Assessments focus on key student outcomes of the unit. The following specific forms are included:

1. Group Discussion Assessment
2. Writing Self Assessment
3. Peer Assessment of Writing
4. Teacher Assessment Form for Writing
5. Persuasive Speech Evaluation Form (teacher/peer)
6. Teacher Reasoning Assessment
7. Concept of Change Assessment
8. Research Product Assessment

Group Discussion Assessment (Handout #1)

Name _____ Date_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
CONTENT			
- Did the student respond openly to the reading?	1	2	3
- Did the student interpret ideas in the reading?	1	2	3
- Did the student cite relevant examples from the reading to support ideas?	1	2	3
- Did the student use reasoning skills in understanding the reading?	1	2	3
- Did the student relate the reading to the concept of change?	1	2	3
PARTICIPATION			
- Was the student attentive to the discussion?	1	2	3
- Did the student contribute relevant ideas?	1	2	3

COMMENTS:_____

_____

_____

_____

Writing Self Assessment (Handout #2)

Name_____

Exercise_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
CONTENT			
-My main idea is clear	1	2	3
-My details support the main idea	1	2	3
-My ideas are organized logically	1	2	3
-My arguments are strong and well-supported	1	2	3
-My vocabulary is rich and varied	1	2	3
MECHANICS			
My spelling is accurate	1	2	3
My capitalization is correct	1	2	3
My punctuation is correct	1	2	3

****

MY WRITING SAMPLE IS STRONG IN THESE WAYS:

_____

_____

MY WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

_____

_____

Peer Assessment of Writing (Handout #3)

Reader_____

Writer_____

Directions: Read your partner's writing sample carefully. Complete each sentence.

1. I like the part where_____
2. I'd like to know more about_____
3. I think the main idea is_____
4. Some vocabulary which was especially fresh and specific was_____
5. I like the way you described_____
6. Your writing made me feel_____
7. Your writing reminded me of_____

****

THE WRITING SAMPLE IS STRONG IS THESE WAYS:

_____

_____

THE WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

_____

_____

Teacher Assessment Form for Writing (Handout #4)

Name:_____ Date: _____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Expresses good ideas.	1	2	3
2. Smooth and orderly flow of ideas.	1	2	3
3. Displays appropriate level of detail.	1	2	3
4. Demonstrates appropriate elements of structure (introduction, body, conclusion).	1	2	3
5. Uses descriptive language, vocabulary.	1	2	3
6. Uses correct language.	1	2	3
7. Demonstrates correct use of language mechanics (e.g., capitalization and punctuation).	1	2	3

****

PARTICULAR STRENGTHS:

_____

_____

AREAS NEEDING IMPROVEMENT:

_____

_____

Persuasive Speech Evaluation Form (Handout #5)

Name_____

Exercise_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
The purpose of the speech was clear.	1	2	3
The speaker's reasoning was clear and logical.	1	2	3
The basic components of the argument were evident.	1	2	3
The speaker showed knowledge of the subject.	1	2	3
The speaker addressed opposing points of view.	1	2	3
The speaker was audible, maintained eye contact and spoke with expression.	1	2	3
The speaker held the interest of the audience.	1	2	3

****

THE BEST PART OF THIS SPEECH WAS:

_____

_____

A SUGGESTION FOR IMPROVEMENT IS:

_____

_____

Teacher Reasoning Assessment (Handout #6)

Name _____ Date_____

Directions: Please rate each student on his/her reasoning skills evidenced in oral and written communication.

3 = To a Great Extent 2 = To Some Extent 1 = Not At All

	Not at All	To Some Extent	To a Great Extent
1. To what extent is the reasoning clear?	1	2	3
2. To what extent is the reasoning specific as in citing appropriate examples or illustrations?	1	2	3
3. To what extent is the reasoning logically consistent?	1	2	3
4. To what extent is the reasoning accurate?	1	2	3
5. To what extent is the reasoning complete?	1	2	3

****

PARTICULAR STRENGTHS:

_____

_____

AREAS NEEDING IMPROVEMENT:

_____

_____

The Concept of Change Assessment (Handout #7)

Name _____ Date_____

Note to Teacher: Choose one of the attached poems to distribute to the students for this assessment.

Directions:
A. Read the attached poem and comment on the presence of the following generalizations about change.

1. Change is linked to time.
   Examples from the written piece:

2. Change is everywhere.
   Examples from the written piece:

3. Change may be positive.
   Examples from the written piece:

4. Change may be negative.
   Examples from the written piece:

5. Change may be perceived as orderly.
   Examples from the written piece:

6. Change may be perceived as random.
   Examples from the written piece:

7. Change may happen naturally.
   Examples from the written piece:

8. Change may be caused by people.
   Examples from the written piece:

B. Write a short paper demonstrating how the concept of change applies to this poem.

"Dear March"
by Emily Dickinson

Dear March, come in!
How glad I am!
I looked for you before.
Put down your hat--
You must have walked--
How out of breath you are?
Dear March, how are you?
And the rest?
Did you leave Nature well?
Oh, March, come right upstairs with me,
I have so much to tell!

I got your letter, and the birds'--
The maples never knew
That you were coming -- I declare,
How red their faces grew!
But, March, forgive me--
And all those hills
You left for me to hue--
There was no purple suitable,
You took it all with you.

Who knocks? That April!
Lock the door!
I will not be pursued!
He stayed away a year, to call
When I am occupied.
But trifles look so trivial
As soon as you have come,
That blame is just as dear as praise
And praise as mere as blame.

Source:
Dickinson, E. (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for young people.* Owings Mills, MD: Stemmer House Publishers.

"The Cat and The Moon"
by William Butler Yeats

The cat went here and there
And the moon spun round like a top,
And the nearest kin of the moon,
The creeping cat, looked up.
Black Minnaloushe stared at the moon,
For, wander and wail as he would,
The pure cold light in the sky
Troubled his animal blood.
Minnaloushe runs in the grass
Lifting his delicate feet.
Do you dance, Minnaloushe, do you dance?
When two close kindred meet,
What better than call a dance?
Maybe the moon may learn,
Tired of that courtly fashion,
A new dance turn.
Minnaloushe creeps through the grass
From moonlit place to place,
The sacred moon overhead
Has taken a new phase.
Does Minnaloushe know that his pupils
Will pass from change to change,
And that from round to crescent,
From crescent to round they range?
Minnaloushe creeps through the grass
Alone, important and wise,
And lifts to the changing moon
His changing eyes.

Source:
Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people*. NY: Henry Holt and Company.

Research Project Assessment (Handout #8)

Name:_____ Date: _____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Issue and problem are clearly defined.	1	2	3
2. Sources are diverse.	1	2	3
3. Literature sources are summarized.	1	2	3
4. Interview or survey questions are included.	1	2	3
5. Interviews and/or surveys are summarized.	1	2	3
6. Results are reported appropriately.	1	2	3
7. Interpretation of data was appropriate.	1	2	3
8. Implications of the data were noted.	1	2	3
9. Given the data, reasonable conclusions were stated.	1	2	3
10. The project paper was mechanically competent.	1	2	3

****

STRENGTHS OF THE PROJECT:

_____

_____

AREAS FOR IMPROVEMENT:

_____

_____

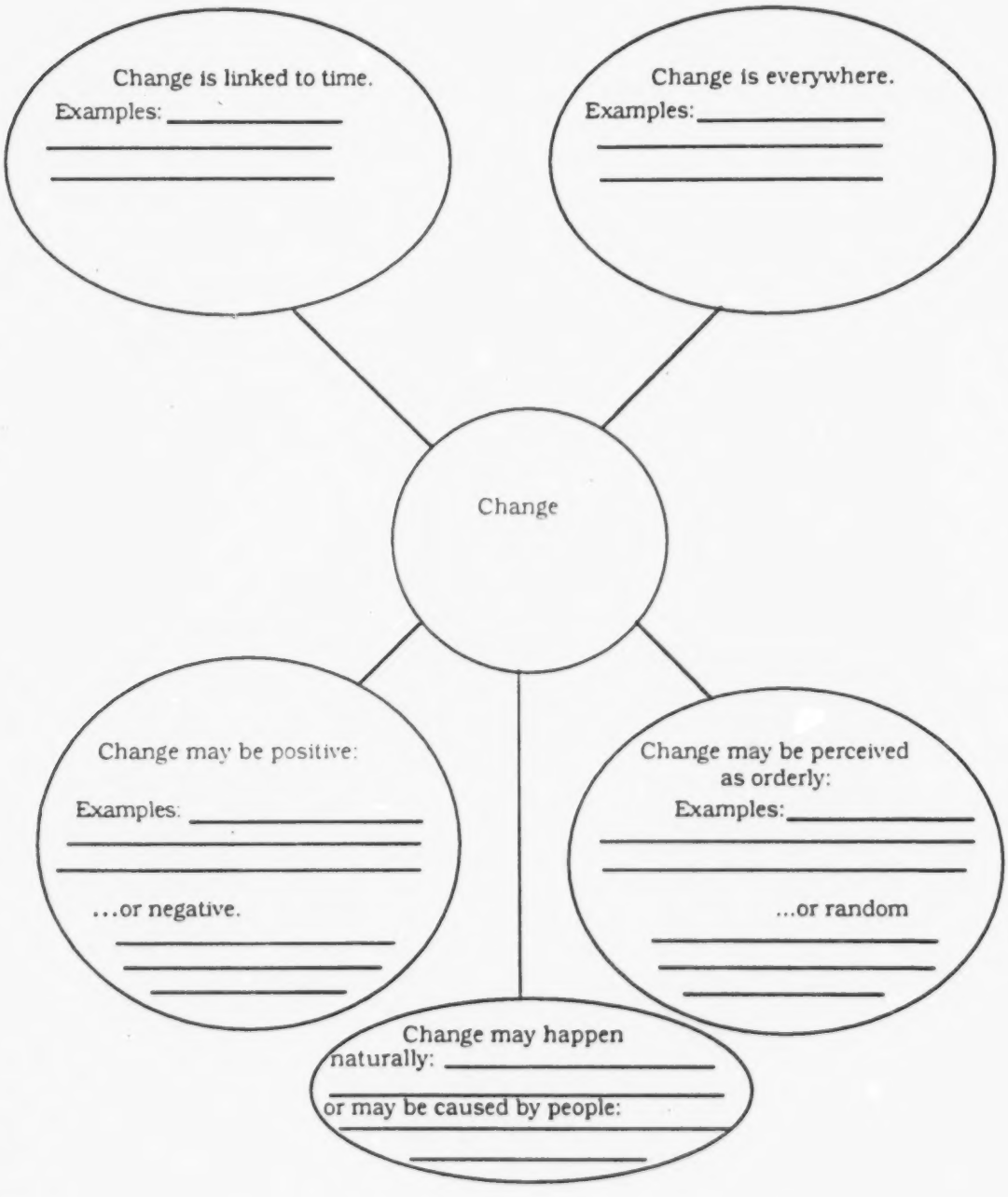
VI. Appendix

This section contains copies of reproducible forms for use during unit implementation. The following specific forms are included:

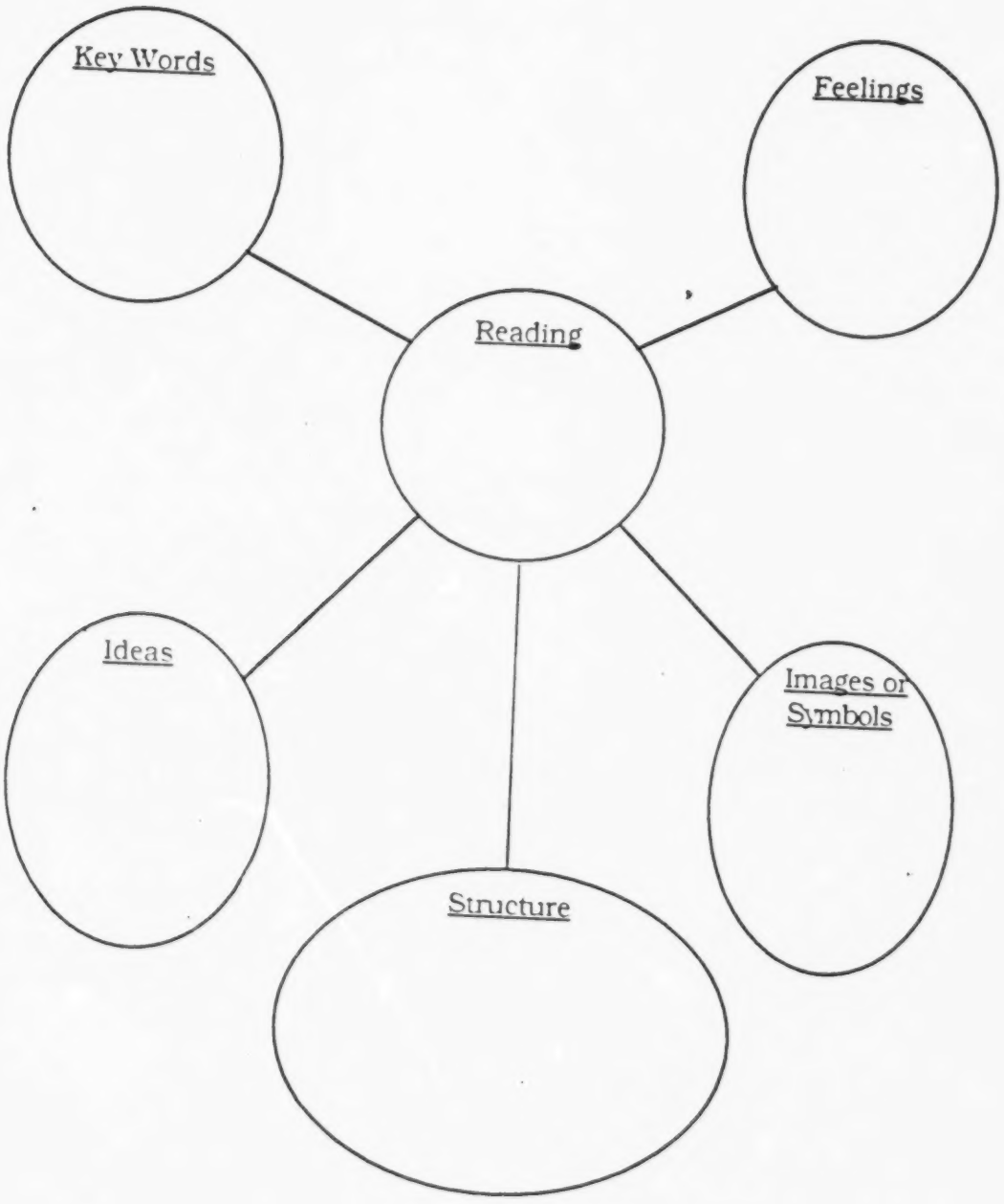
1. Change Model
2. Literature Web
3. Vocabulary Web
4. Research Model
5. Venn Diagram
6. Model for Persuasive Writing and Speaking
7. Hamburger Model for Persuasive Writing

Change Model

Develop a list of three - five examples for each of the following statements (generalizations) about change.

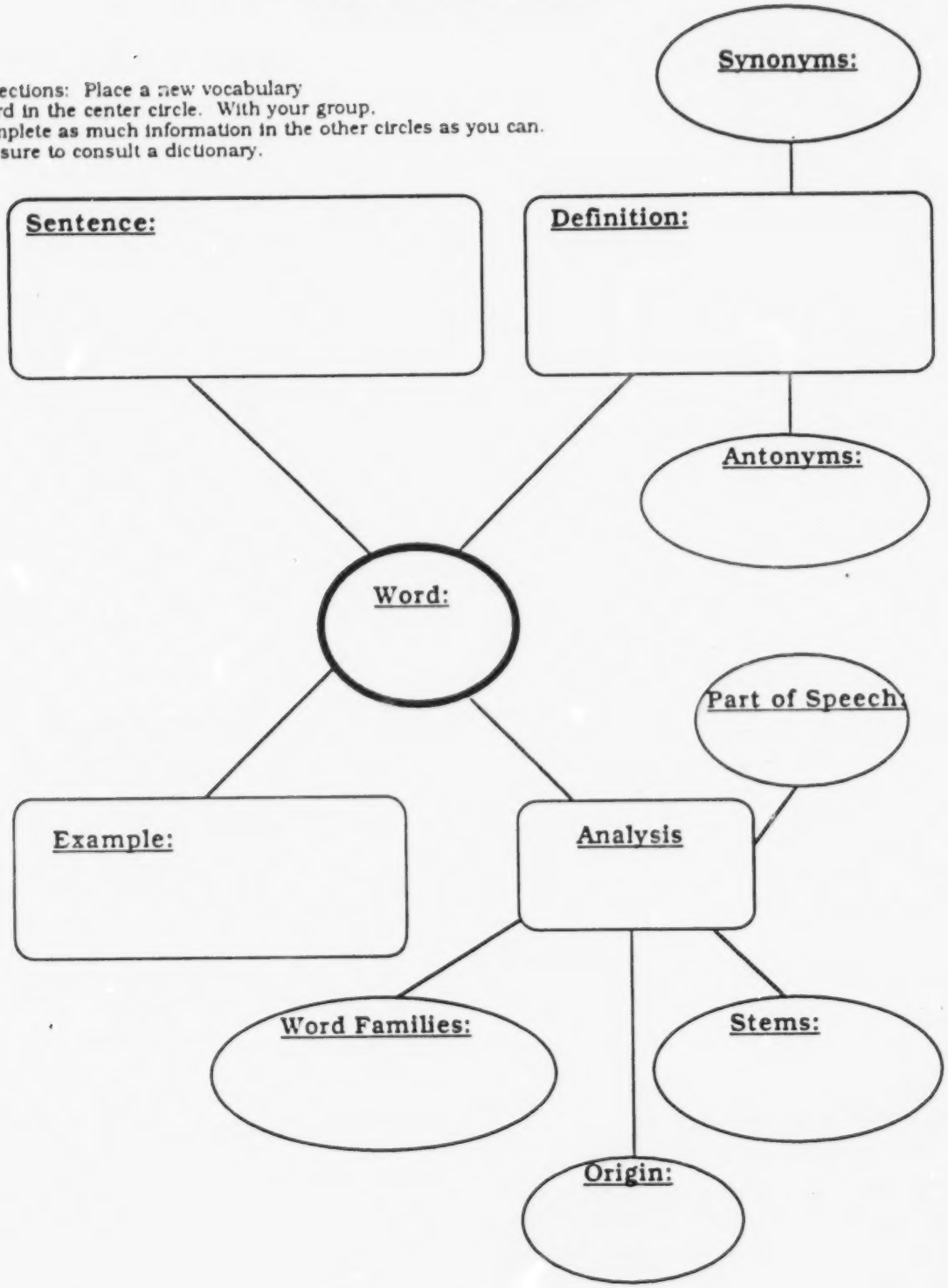


Literature Web Model



Vocabulary Web Model

Directions: Place a new vocabulary word in the center circle. With your group, complete as much information in the other circles as you can. Be sure to consult a dictionary.



Research Model

1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is <u>your</u> position on this issue?

2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

3. Form a set of questions that can be answered by a specific set of data.
Ex: 1) What would the results be of _____? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

5. Manipulate and transform data so that it can be interpreted.

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

6. Draw conclusions and inferences.

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

7. Determine implications and consequences.

What are the implications and consequences of my results in light of the initial problem?

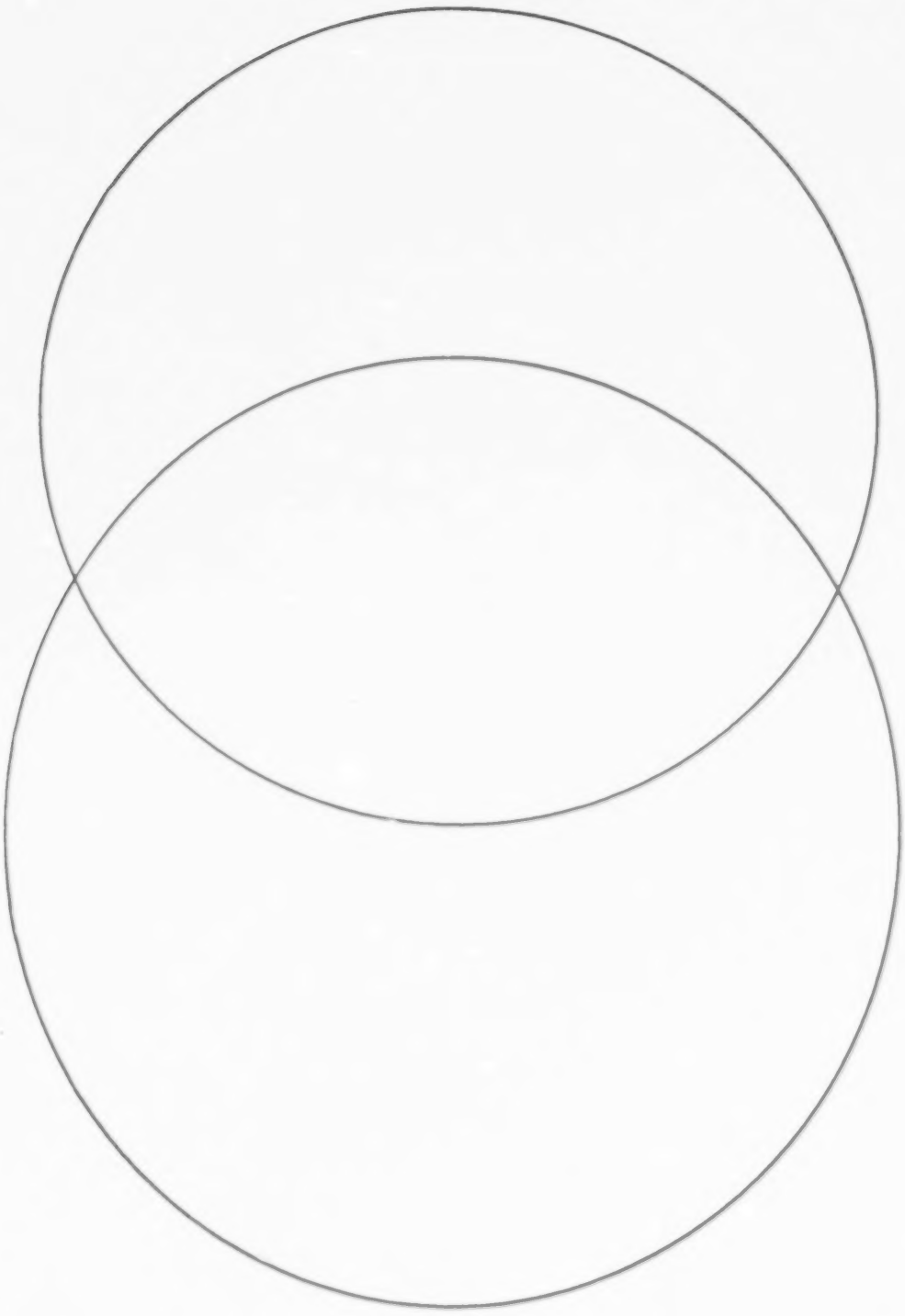
Do I know enough or are there now new questions to be answered?

8. Communicate Results.

Have I used Sections 1-7 above to organize a written report?

Have I used Sections 1-7 above to organize an oral presentation?

Venn Diagram



Model for Persuasive Writing and Speaking

Paragraph #1

State your issue or problem. Give illustrations and examples of it.

Paragraph #2

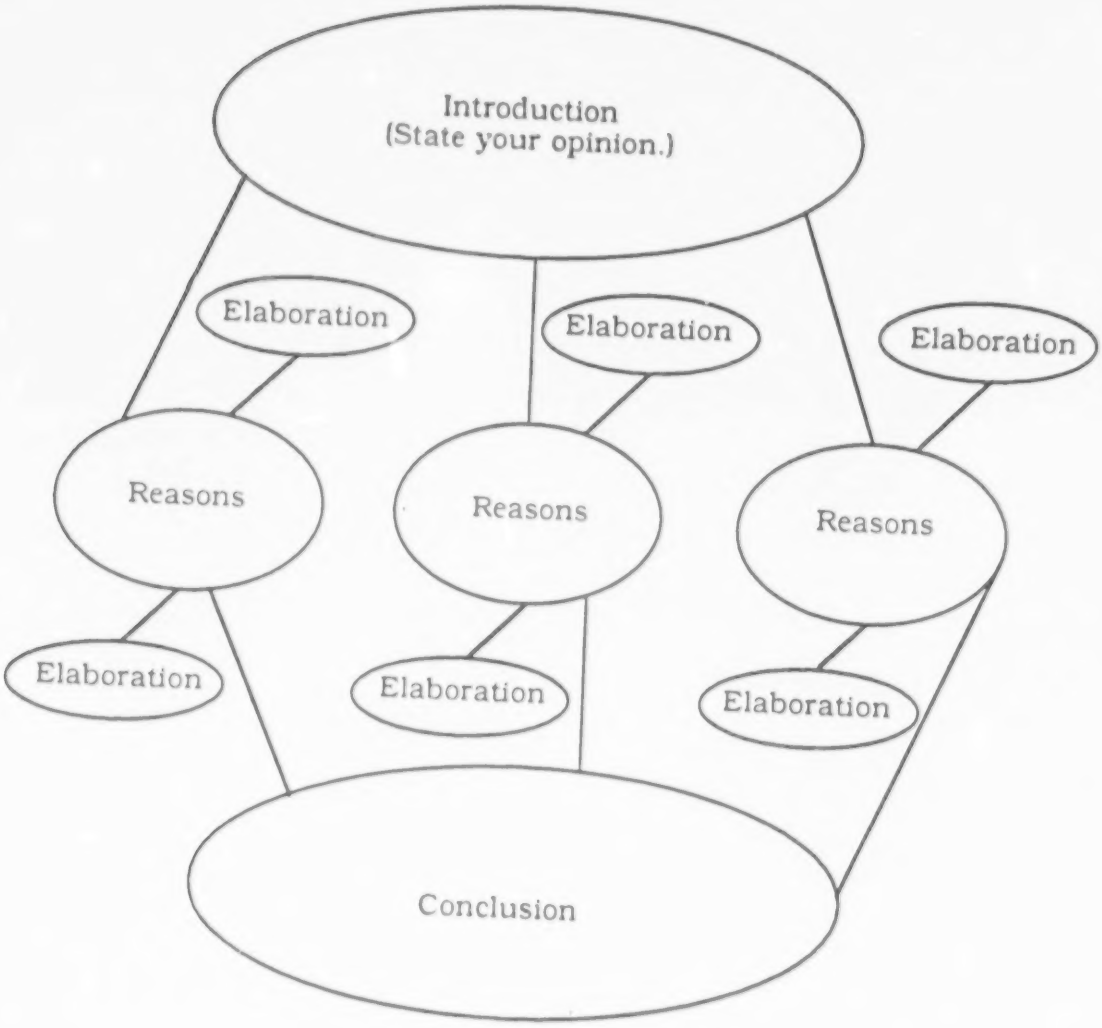
Present and develop an argument for dealing with your issue or problem in a particular way. Cite reasons for your position. Use sources you have read or interviewed to support your argument.

Paragraph #3

Develop a conclusion for your argument that restates your problem and resolves it.

NOTE: Organize your argument so that it is clear, specific, accurate, and logically consistent.

Hamburger Model for Persuasive Writing



VII. Unit Bibliographies

This section contains bibliographies useful to teaching and implementing the unit. The section is organized as follows:

1) the works taught in the unit and resource materials used in its development;

2) an annotated bibliography on the concept of change; and

3) a technology bibliography.

Works Used in the Unit

Aardema, V. (1981). *Bringing the rain to Kapiti plain.* NY: The Dial Press.

Aardema, V. (1985). *Bimiwili and the Zimwi.* NY: The Dial Press.

Aardema, V. (1984). *Oh, Kojo! How could you!* NY: The Dial Press.

Aardema, V. (1960). *What's so funny, Ketu? A Nuer tale.* NY: The Dial Press.

Aardema, V. (1984). *Who's in Rabbit's House?* NY: The Dial Press.

Aardema, V. (1984). *Why mosquitoes buzz in people's ears.* NY: The Dial Press.

Anno, M. (1977). *Anno's journey.* NY: HarperCollins.

Anderson, H. C. (1959). *Seven Tales by H. C. Andersen* (E. Le Gallienne, Trans.). Harper & Row.

Anderson, H. C. (1965). *The Nightingale* (E. Le Gallienne, Trans.). Harper & Row.

Anderson, H. C. (1978). *Hans Andersen: His Classic Fairy Tales* (E. Haugaard, Trans.). NY: Doubleday.

Anderson, H. C. (1981). *The Wild Swans* (A. Ehrlich, Retold). Dial.

Anderson, H. C. (1984). *The ugly duckling - Junior great books series 3: First semester: Volume one.* Chicago, IL: The Great Books Foundation.

Anderson, H. C. (1985). *The Nightingale* (A. Bell, Trans.). Picture Book Studio.

Anderson, H. C. (1985). *The Nightingale* (A. Bier, Adapted). NY: Harcourt Brace Jovanovich.

Appel, A. Jr. (1992). *The art of celebration: Twentieth-century painting, literature, sculpture, photography, and jazz.* New York: Alfred A. Knopf, Inc.

Baskin, B. H., & Harris, K. H. (1980). *Books for the gifted child.* New York: Bowker.

Briggs, R. (1978). *The snowman.* NY: Random House.

Bruchac, J. (1988). *Iroquois stories.* NY: Good Mind Records.

Bunting, E. (1982). *The happy funeral.* New York: HarperCollins.

Byars, B. (1970). *The summer of the swans.* NY: Puffin Books.

Byars, B. (1987). *The blossoms and the green phantom.* New York: Delacorte.

Byars, B. (1968). *The midnight fox.* New York: Viking.

Byars, B. (1986). *The not-just-anybody family.* New York: Dell Yearling.

Center for Gifted Education. (1993). *Language arts topics papers.* Williamsburg, VA: Author, The College of William and Mary.

Cooney, B. (1982). *Miss Rumphius.* New York: Viking.

Cooney, B. (1982). *The Relavitves Came.* New York: Viking.

Costa, A. L. (Ed.) (1991). *Developing minds.* (Rev. ed,. Vol. 1-2) Alexandria, VA: Association for Supervision and Curriculum Development.

Coutant, H. (1974). *First snow.* New York : Knopf.

Dallas Museum of Art. (1989). *Ancestral legacy: The African impulse in African-American art.* Dallas, TX: Author.

Derwin, S., & Mills, C. (1988). *Introduction to the classics.* Baltimore, MD: Johns Hopkins University, Center for Talented Youth.

Dickinson, E. (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for young people.* Owings Mills, MD: Stemmer House Publishers.

Escher, M. C. (1974). *The graphic work of M. C. Escher* (8th ed.). New York, NY: Ballantine Books.

Escher, M. C. (1967). *The graphic work of M. C. Escher* (rev. ed.). New York: Ballantine.

Feder, N. (1965). *American Indian art.* New York: Harry N. Abrams, Inc.

Frank, M. (1987). *Complete writing lessons for the middle grades.* Nashville, TN: Incentive Publication Co.

Friedman, I. R. (1984). *How my parents learned to eat.* New York: Houghton Mifflin.

Furst, P. T., & Furst, J. L. (1982). *North American Indian art.* New York, NY: Rizzoli International Publications, Inc.

Great Books Foundation. (1992). *An introduction to shared inquiry* (3rd. ed.). Chicago, IL: Author.

Greenfield, E. (1988). *Grandpa's face.* New York: Putnam.

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Greenfield, E. (1989). *Nathaniel talking.* New York: Black Butterfly.

Haley, G. E. (1988). *The green man.* Blowing Rock, NC: New River Publishing.

Haley, G. E. (1984). *Birdsong.* New York: Crown.

Haley, G. E. (1977). *Go away, stay away.* New York: Scribner's.

Haley, G. E. (1986). *Jack and the bean tree.* New York: Crown.

Haley, G. E. (1988). *Jack and the fire dragon.* New York: Crown.

Halsted, J. W. (1988). *Guiding gifted readers: From preschool through high school.* Columbus, OH: Ohio Psychology Publishing.

Harris, V. J. (Ed.) (1992). *Teaching multicultural literature in grades K-8.* Norwood, MA: Christopher-Gordon.

Haugaard, E. (1978). *Hans Andersen his classic fairy tales.* NY: Doubleday & Company, Inc.

Hauser, P., & Nelson, G. A. (1988). *Books for the gifted child, volume 2.* New York: Bowker.

Henderson, K. (1988). *Market guide for young writers.* Belvidere, NJ: Shoe Tree Press.

Highwater, J. (1983). *Arts of the Indian Americans: Leaves from the sacred tree.* New York: Harper & Row, Publishers.

Highwater, J. (1978). *Many smokes, many moons: A chronology of American Indian history throught Indian art.* Philadelphia, PA: J. B. Lippincott Company.

Hopkins, L. (1986). *Best friends.* NY: Harper and Row.

Jarrell, R. (1963). *The bat-poet.* New York: Macmillan.

Koch, K., & Farrell, K. (1985). *Talking to the sun: An illustrated anthology of poems for young people.* New York: Metropolitan Museum of Art and Henry Holt.

Levine, E. (1989). *I hate English!* New York: Scholastic.

Lord, B. B. (1984). *In the year of the boar and Jackie Robinson.* New York: HarperCollins.

Marzano, R. (1992). *Cultivating thinking in English.* Urbana, IL: National Council of Teachers of English.

Marzano, R. J., Pickering, D. J., Arrendondo, D. E., Blackburn, G. J., Brandt, R. S., Moffett, C. A. (1992). *Dimensions of learning: Teacher's manual.* Alexandria, VA: Association for Supervision and Curriculum Development.

Miller-Lachmann, L. (1992). *Our family, our friends, our world: An annotated guide to significant multicultural books for children and teenagers.* New Providence, NJ: Bowker.

National Assessment Examining Board. (1992). *Exploring new methods for collecting students' school-based writing: NAEP's portfolio study.* Washington, DC: U. S. Government Printing Office.

National Assessment Examining Board. (1992). *Reading framework for the 1992 National Assessment of Educational Progress.* Washington, DC: U. S. Government Printing Office.

The National Museum of Women in the Arts. (1987). *Women in the arts.* New York: Harry N. Abrams, Inc.

Novak, J. D., & Gowin, D. B. (1984). *Learning how to learn.* New York: Cambridge University Press.

O'Neill, M. (1989). *Hailstones and halibut bones.* NY: Doubleday.

Payton Walsh, J. (1982). *The green book.* New York: Farrar Straus Giroux.

Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world.* CA: The Foundation for Critical Thinking.

Paul, R., Binker, A. J. A., Jensen, K., & Kreklau, H. (1990). *Critical thinking handbook: 4th-6th grades, a guide for remodeling lesson plans in language arts, social studies, and science.* Rohnert Park, CA: Sonoma State University, Foundation for Critical Thinking.

Pinkwater, D. M. (1977). *The big orange splot.* New York: Hastings.

Purves, A. C., Rogers, T., & Soter, A. O. (1990). *How porcupines make love II: Teaching a response-centered literature curriculum.* New York: Longman.

Pyle, H. (1909). *The adventures of Robin Hood.* New York: Scribner.

Ravitch, D. (Ed.) (1990). *The American reader: Words that moved a nation.* New York: Harper Collins.

Rylant, C. (1985). *Every living thing.* NY: Aladdin.

Rylant, C. (1988). *All I see.* New York: Orchard.

Rylant, C. (1992). *An angel for Solomon Singer.* New York: Orchard.

Rylant, C. (1991). *Appalachia: The voices of sleeping birds.* San Diego: Harcourt Brace Jovanovich.

Rylant, C. (1983). *Miss Maggie.* New York: Dutton.

Rylant, C. (1985). *The relatives came.* New York: Bradbury.

Sakai, K. (1990). *Sachiko means happiness.* San Francisco, CA: Children's Book Press.

Sullivan, C. (Ed.) (1991). *Children of promise: African-American literature and art for young people.* New York: Abrams.

Sullivan, C. (Ed.). (1989). *Imaginary gardens: American poetry and art for young people.* New York: Harry N. Abrams, Inc.

Taba, H. (1962). *Curriculum development: Theory and practice.* NY: Harcourt, Brace & World, Inc.

Tchudi, S. (1991). *Planning and assessing the curriculum in English language arts.* Alexandria, VA: Association for Supervision and Curriculum Development.

Thompson, M. C. (1990). *Classics in the classroom.* Monroe, NY: Trillium.

Thompson, M. C. (1990-1991). *The word within the word* (Vols. 1 & 2). Unionville, NY: Trillium.

Thompson, M. C. (1991). *The magic lens: A sprial tour through the human ideas of grammar.* Unionville, NY: Trillium.

Tolan, S. (1983). *A time to fly free.* New York: Scribner.

UNICEF Ontario Development Education Committee. (1988). *Children's literature: Springboard to understanding the developing world.* Canada: Canadian International Development Agency.

Van Allsburg, C. V. (1984). *The mysteries of Harris Burdick.* Boston, MA: Houghton Mifflin Company.

VanTassel-Baska, J., Johnson, D. T., & Boyce, L. N. (1993). *A curriculum framework in language arts for high ability learners K-8.* Williamsburg, VA: Center for Gifted Eduction, The College of William and Mary.

Weisner, D. (1988). *Free fall.* New York: Lothrop, Lee & Shepard.

Williams, V. B. (1986). *Cherries and cherry pits.* New York: Greenwillow.

Wisniewski, D. (1991) *Rain Player.* New York: Clarion.

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Annotated Bibliography on Change

This bibliography offers challenging literature, insight into change, rich experiences with language, and springboards for exploring issues of significance. Change is addressed through personal, societal, or environmental issues. Language is explored implicitly through exquisite writing and explicitly through language study and language play. Autobiographical works of writers, a special feature of this bibliography, provide a first-hand account of the writing process and the development of talent. The titles provide opportunities for inquiry, reflection, and experiencing the joys of reading.

American heritage dictionary of the English language. (3rd. ed). (1992). Boston: Houghton-Mifflin.

The third edition of the *American Heritage Dictionary* provides a unique reference source for the study of words. Throughout the dictionary, paragraph notes highlight usage, synonyms, regional notes and word histories. The dictionary is illustrated with line drawings and photographs.

Bourke, L. (1991). *Eye spy: A mysterious alphabet.* San Francisco: Chronicle Books.

In this visual puzzle book, a series of four illustrations on each set of double-spread pages depicts a set of homophones or homonyms which the "reader" must identify. The last illustration in each set contains a clue for the next puzzle which adds to the fun. Try reading this book from back to front for a different look at the clues!

Bulla, C. R. (1985). *A Grain of Wheat: A Writer Begins.* Boston: David R. Godine. (primary)

Bulla's recollection of his first ten years concludes with his winning a writing contest. When he won the contest, he knew he was a writer no matter what anyone else said.

Garza, C.L. (1990). *Family Pictures/Cuadros de Familia.* San Francisco, CA: Children's Book Press. (primary)

The author recounts the experiences of her childhood such as celebrating birthdays, making tamales, and confiding to her sister her dreams of becoming an artist.

Gross, R. B. (1991). *You don't need words! A book about ways people talk without words.* NY: Scholastic. (Primary)

Readers of this book will be surprised at the numerous ways we communicate every day without using words. Throughout history various groups have used sign language; some gestures are understood around the

world while others convey a variety of meanings; occupations and sports use signals; flags provide an international code; and international symbols help us all when we travel.

Howe, D. & Howe, J. (1979). *Bunnicula.* NY: Atheneum. (Primary)

When the Monroe family sees the movie Dracula, they find a bunny on a nearby seat and take it home. Harold, the family dog, tries valiantly to warn the Monroes about their new vampire rabbit. The puns continue in two sequels: *Howliday Inn* (Atheneum 1982) and *The Celery Stalks at Midnight* (Atheneum, 1983).

Jarrell, R. (1963). *The Bat-Poet.* NY: Macmillan.

Jarrell celebrates words and poetry through a bat who creates word portraits for other animals. Although the mockingbird is a poet himself, it is the chipmunk with whom the bat-poet finds a kindred spirit. (All ages)

Macaulay, D. (1990). *Black and white.* Boston: Houghton Mifflin. (All ages)

The four simultaneous stories in this game book change and merge one into the other. Another book by Macaulay, *Why the Chicken Crossed the Road* (1987) offers a hilarious, sophisticated spoof on cause-and-effect disasters.

Mathis, S. B. (1975). *The hundred penny box.* NY: Viking. (Primary)

Great-great Aunt Dew keeps a box filled with pennies--one dated for each year of her long life. The pennies prompt her to tell stories about herself and the times in which she lived Aunt Dew and her family are African American.

McDermott, G. (1975). *The Stonecutter.* New York: Viking. (Primary)

Tasaku was a lowly stonecutter who chipped away at the foot of the mountain, until one day he wished to be a prince.... There are numerous versions of this circular tale, some with very different endings.

Norman, H. (1987). *Who-Paddled-Backward-With Trout.* Boston: Little, Brown. (Primary)

Trout-With-Flattened-Nose, a Cree Indian boy, seeks to earn a proud name for himself. The one he is given is appropriate but not what he had in mind.

O'Neill, M. (1989). *Hailstones and Halibut Bones: An Adventure in Color.* New York: Doubleday. (Intermediate)

Mary O'Neill writes poetry by associating colors with objects, moods, and feelings. Readers may want to try writing your own poetry about colors.

Peet, B. (1989). *Bill Peet: An Autobiography.* New York: Houghton Mifflin. (primary)

With words and illustrations, Peet briefly recalls his childhood then chronicles the ups and downs of his art career. His work on Disney films such as Dumbo, Pinocchio, and Cinderella eventually led to a distinctive style of picture book writing and illustrating.

Pinkwater, Daniel M. (1977). *The Big Orange Splot.* New York: Hastings. (Primary)

When a sea gull drops a bucket of paint on his house, Mr. Plumbean solves the problem in a way that changes his whole neighborhood.

Ringgold, F. (1992). *Aunt Harriet's underground railroad in the sky.* New York: Crown. (Primary-Intermediate)

Faith Ringgold recounts the accomplishments of Harriet Tubman using art, fantasy, information, and metaphor. Readers are challenged to respond and interpret her work through thoughtful reading. The characters Cassie and Be Be, introduced in Ringgold's Tar Beach, reappear in this book.

Ringgold, F. (1991). *Tar Beach.* New York: Crown. (Primary)

Tar Beach combines autobiography, fictional narrative, painting, and quilt making in one art form. The text was originally written on fabric strips around the border of the quilt which was the inspiration of the book. The quilt is in the collection of the Solomon R. Guggenheim Museum in New York City.

Say, A. (1990). *El Chino.* Boston: Houghton. (Primary)

As a child Billy Wong, the son on a Chinese immigrant grocer, longs to be a basketball player, but he is too short. As an adult he discovers bullfighting in Spain, but he is not Spanish. Eventually Wong transforms himself into a Chinese bullfighter in a Chinese costume. The illustrations foretell of the new found identity and triumph as they change from monochromatic to color.

Steptoe, J. (1987). *Mufaro's beautiful daughters: An African tale.* NY: Lothrop, Lee & Shepard. (Primary)

Mufaro's two beautiful daughters, one bad-tempered, one kind and sweet, go before the king who is choosing a wife. Along the way, each sister reveals her true character in the African Cinderella tale.

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Steptoe, J. (1984). *The story of Jumping Mouse--A native American Legend.* NY: Lothrop, Lee & Shepard. (Primary)

Undaunted by the long and perilous journey, a young mouse sets off to fulfill his dream of seeing the far-off land. Along the way, he is transformed by the unselfish gifts he gives to other animals.

Steig, W. (1973). *The real thief.* NY: Farrar, Straus and Giroux.

Steig fans are always rewarded with words to savor ("nabob," "ruminations," and "assuage."), human foibles to consider, and humorous art to enjoy. His other witty, thought provoking "chapter books" include *Dominic* (Farrar Straus Giroux, 1972) and *Abel's Island* (Farrar Straus Giroux, 1976).

Steig, W. (1969). *Sylvester and the Magic Pebble.* New York: Simon & Schuster.

Sylvester's magical metamorphosis from a donkey into a rock and back into a donkey give new meaning to the simple pleasures of his life and family.

Stevenson, J. (1986). *When I was nine.* NY: Greenwillow. (primary)

James Stevenson remembers his life when he was nine. He tells about writing and printing a weekly newspaper as well as taking a special family vacation to a ranch in New Mexico. Sequels *Higher on the door* (Greenwillow, 1987) and *July* (Greenwillow, 1990) recall other special events while *Don't you know there's a war on?* (Greenwillow, 1992) addresses the realities of war.

Terban, M. (1983). *In a pickle and other funny idioms.* NY: Clarion. (Primary-Intermediate).

Terban explains idiom such as: "to lay an egg," "wet blanket," and "straight from the horse's mouth." The illustrations by Guilio Maestro may inspire readers to illustrate their own collection of idioms.

Tolan, Stephanie S. (1983). *A Time to Fly Free.* New York: Scribner's. (Intermediate)

Ten-year-old Josh who lives in the tidewater section of Virginia finds school unbearable. Although highly intelligent, he fails tests and refuses to complete assignments. No one seems to understand his interests or ideas. But Josh discovers the value of being different when he meets Rafferty and helps him rescue injured sea birds.

Van Allsburg, C. (1991). *The wretched stone.* Boston: Houghton Mifflin. (Primary)

Writing in his ship log of the "Rita Anne," Captain Randall Ethan Hope reports that his crew is accomplished in many ways--they enjoy reading, some play musical instruments, and others are good storytellers. However, when they land on uncharted island and discover a large, heavy rock that emits a glowing light, their lives change in dramatic ways. Readers may finish this book with unanswered questions, ideas for continuing the log, or arguments with the captain's action.

Weisner, D. (1988). *Free Fall.* New York: Lothrop, Lee & Shepard. (All ages)

In this wordless picture book, a boy's dream transforms ordinary objects into an adventure.

Yolen, J. (1992). *Letting Swift River go.* Boston: Little, Brown. (All ages)

In this picture book illustrated by Barbara Cooney, Jane Yolen tells of the drowning of a Swift River town for the building of the Quabbin Reservoir, a water supply for Boston and now a wilderness area. The story alludes to necessary trade offs and offers various perspectives of change.

Zemach, M. (1978). *Self-portrait: Margot Zemach.* Reading, MA: Addison-Wesley. (primary)

Talking about her impoverished childhood, Zemach says, "If there are only cornflakes and mustard in the kitchen, it's a great thing to be able to paint chocolate pudding." The drawings of her life that accompany her words incorporate scenes and characters from the books that she was creating at the time--a challenge for readers to interpret.

Technology Bibliography

The following materials are valuable for use as teaching tools and/or extension activities in language arts units. This list is not exhaustive; teachers are encouraged to explore the resources available in their school divisions.

The software described below is appropriate for various grade levels. Many gifted learners will be able to use programs designed for higher grade levels. The teacher should preview all software and make recommendations for use based on the abilities of his/her students.

MINNESOTA EDUCATIONAL COMPUTING CONSORTIUM (MECC)
3490 Lexington Avenue North
St. Paul, Minnesota 55126
612-481-3500

1. Ghost Writer (Grades 7-12): Focuses student attention on the critical examination and revision stages of the writing process.

2. MECC Outliner (Grades 6-22): An outlining utility program which includes lessons that tie language arts concepts to word processing.

3. MECC Speller (Grades 6-10): Is designed to help students correct spelling and selected usage errors in their writing.

4. MECC Write Start (Grades 6-10): Includes ten word processing activities; allows students to experiment with the relationship of words, ideas, and language.

5. MECC Writer (Grades 6-adult): A simple word processing package which allows students to compose, edit, and print text.

6. Show Time (Grades 6-9): Allows students to write plays and see them performed on the computer.

7. Spellevator (Grades 1-12): Is designed to motivate students to practice their classroom spelling words.

8. Spelling Workout (Grades 1-12): Guides students through a three-step spelling process.

9. Those Amazing Reading Machines, I-IV (Grades 5-6): Each package contains catalog descriptions of Rube Goldberg-type machines; the student's task is to help the editors correct errors in the descriptions by reading for detail and sequence.

10. Word Herd: Look-Alikes (Grades 7-9): Look-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

11. Word Herd: Sound-Alikes (Grades 7-9): Sound-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

12. Writing an Opinion Paper (Grades 10-12): Prepares student authors to write a paper expressing an opinion on a topic of their choice.

THE LEARNING COMPANY
6493 Kaiser Drive Fremont, California 94555
1-800-852-2255

1. The Children's Writing and Publishing Center (Grades 2-12): Is a desktop publishing program that allows students to manipulate text and pictures in a flexible, page layout setting.

2. Gertrude's Puzzles (Grades 3-7): Provides six challenging puzzles to expand students' analytical thinking skills.

3. Magic Spells (Grades 1-6): Provides spelling practice using a patterned approach to spelling instruction.

SUNBURST COMMUNICATIONS
101 Castleton Street Pleasantville, New York 10570-9905
1-800-628-8897

1. Bank Street Beginner's Filer (Grades 2-6): Introduces students to database concepts by helping them locate, collect, organize, and report information.

2. Bank Street School Filer (Grades 5-12): Helps students develop critical thinking and computer literacy. Is useful for generating reports.

3. Bookmate (Grades 3-5): Helps students select quality books they will enjoy reading.

4. Groupwriter (Grades 3-5): Enables group discussion and debate using a networking system.

5. Hide 'n Sequence, Elementary (Grades 4-2): Is a language game which provides experience with reading and writing sequence skills.

6. Just a Little Lie (Grades 6-8): Allows students to examine moral issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

7. Magic Slate (Grades 2-adult): A word processing program which ties language arts concepts to word processing.

8. M-ss-ng L-nks: English Editor (Grades 4-5): Students solve puzzles by making educated choices about language based on an increasing number of clues.

9. M-ss-ng L-nks: Young People's Literature (Grades 4-6): Students solve puzzles by making educated choices about language based on an increasing number of clues. It offers a variety of passages from children's classics.

10. A Newbery Adventure: A Wrinkle in Time (Grades 5-7): The Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

11. A Newbery Adventure: Island of the Blue Dolphins (Grades 5-7): This Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

12. One of a Kind (Grades 4-8): Expands students' vocabulary and enhances creativity.

13. Proof It! (Grades 5-7): Students perfect proofreading and language skills while editing short, interesting lessons.

14. The Railroad Snoop (Grades 5-7): Students write a short story from the perspective of a young snoop. They practice word processing skills while developing plot, creating characters, and writing dialogue.

15. Watership Down (Grades 5-8): Allows the teacher to combine oral reading of children's literature and creative writing.

16. Write a Story! (Grades 5-7): Students practice word processing skills as they develop plot, create characters, and write dialogue for a story about an imaginary journey into the future.issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

•7. Magic Slate (Grades 2-adult): A word processing program which ties language arts concepts to word processing.

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